

ANTIQUITY

EXPLAINED,

And REPRESENTED in

SCULPTURES,

BY THE

Learned Father MONTFAUCON,

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Translated into *English* by

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VOLUME *the* FIRST.

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TO HIS ROYAL HIGHNESS

G E O R G E

P R I N C E of *W A L E S*.



AY it please Your Royal Highness to permit these Papers to be laid at Your Feet: The gracious Condescension which You have been always pleased to shew in favour of any Attempt which might be of publick Service, makes me presume to beg Your Great Name may patronise this Work, which endeavours to render a curious Part of Learning more generally understood.



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## DEDICATION.

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This happy Juncture of Time hath employed all the Thoughts, engaged all the Wishes and Prayers of these Nations. Heaven hath distinguished this Season by the auspicious Birth of another Prince of Your Illustrious House; a Mark of the Divine Favour to Your Royal Highness, and a new Promise, another Pledge of the future Happiness of these Nations. Permit me, great Sir, on the happy Occasion of this Publick Blessing, to make You the Offering of this Work; and be pleased, in Your Princely Goodness, to let the Duty of the Intention atone for this imperfect Performance of,

*May it please Your* ROYAL HIGHNESS,

*Your* ROYAL HIGHNESS'S

*Most Dutiful,*

*Most Obedient,*

*and most Humble Servant,*

DAVID HUMPHREYS.





The A U T H O R ' s  
P R E F A C E.



I were to be wished that a Work of such Use and Advantage to the Publick as this is, was executed in the best manner possible. It treats of All Antiquity, every Part is considered, and illustrated with a great Number of Figures; and these Figures explained with all the Accuracy I was capable of. Where Figures were wanting, I have not omitted to explain the Subject as well as I could without them, in order to make an entire Connection.

This is the Plan of the Work. The Reader will have the Patience to hear the Methods I have pursued during the Course of several Years, to put my self in a Condition to execute so great an Undertaking.

About four and thirty Years ago, my Superiors appointed me to put out an Edition of the *Greek Fathers*: I presently applied my self to those Studies which would enable me to do it with Success. I perceived immediately that profane Learning was absolutely requisite, in order to a full Understanding of the Fathers of the Church. How many Allusions do we find in their Books which relate to the ancient Customs of the *Greeks*, *Romans* and other Nations, or their Mythology? To give but one Instance: *St. Gregory Nazianzen* says, *Julian* the Apostate reserved for him and his Friend *St. Basil* the *Cyclop's* Present. How could we understand this Passage, if we had never read that Place in the *Odysses*, where the *Cyclops Polyphemus*, after drinking the Wine *Ulysses* gave him, which pleased him exceedingly, said he would make him a Present in return of his Favour; and afterwards explains what he meant by his Present. The Present I will make you is, (says he) a Promise that I will eat you last of all your Companions. This became a Proverb afterwards, and used to be said of Tyrants, who put a great many Persons to Death, but delayed the Execution of some; that they prepared for them the *Cyclop's* Present. How many other Places are there in these Writers, for understanding which we must have recourse to profane Authors? I therefore applied my self to a serious Study of Antiquity. I read over the *Greek* and *Latin* Authors, and not contenting my self with their Explanations of Mythology and History, began to make a Collection of Drawings and antique Pieces about six and twenty Years ago. I turned my self also to read the modern Antiquaries; the vast Number of Books on this Subject, together with the extreme Prolixity of some Authors, frightened me at the first Advance, and made me see how necessary it was to bring this Study into some reasonable Compass, in order to make it practicable. I divided my Hours of Reading between the Study of the Holy Scripture and the Fathers, and that of Antiquity. From this time my Collection continued to increase. The Journey I took to *Italy*, with my Superiors Leave, in the Year 1698, and my residing for three Years in that Country, which alone furnishes more Pieces of Antiquity than all the other Parts of *Europe*, promoted my Design very much. I spent the most part of the time in going to see ancient Monuments, and Cabinets, in increasing my Collection, and gaining more Light in the vast Study of Antiquity. After my Return in the Year 1701, I consider'd how to digest in a Work all I had collected, and to publish it. I was for some time in doubt what Method I should take. To publish together a Body of All Antiquity seemed very difficult; to publish only separate Tracts on particular Subjects, without any



Connection, or very little, was not to remedy the Inconvenience, as I proposed; but still to leave those who would inform themselves of all Antiquity, in a Necessity of consulting almost an infinite Number of Books, very difficult to be met with.

In this strait, I at length chose the first Design, and resolving to surmount the many Difficulties I foresaw, pursued the Plan I had proposed, in the Year 1716.

Antiquity hath been treated of by a great Number of skilful Writers; they have given us several Tracts on most Parts of that Learning; one Author hath taken one part, another a different; when two have wrote on the same Subject, they seldom agreed. The later Writers have frequently refuted the foregoing. Some who have been wrote against by their Cotemporaries have replied. Nay, some who have seen they were justly opposed, would not own their Mistake, but have endeavoured to raise a Dust, in order to retreat the better in the Cloud; this occasioned Personal Reflections, which hath been a farther Reason of multiplying Books on this Subject.

There have been some Authors, who have confined themselves within moderate Bounds; but the greater Number of the Moderns have run into an excessive length on this Subject. Books have been swelled up to a vast Bulk. Some Authors would throw into a Treatise on some particular Subject, all the Learning they were Masters of, and spoiled that Part of Antiquity they would explain by a Mixture of an Infinity of Things Foreign to the Purpose. I could name several of this kind. I do not intend here to blame them, who, in their Dissertations on some ancient Monuments, have been obliged to take notice of a great many things, which did not directly relate to the Subject in Debate. Others have collected together a vast Number of Passages of the Ancients, who had spoke upon the same Point they are treating. This is useful, when the Places cited give any further Light to the Matter considered, but if they do not, 'tis sufficient to quote only one, and refer to the other Authors who have said much the same. Others in their Citations take an Opportunity of settling or correcting some Word in the Text; this is a new Occasion of Prolixity. Others amass together all they have read, and make a Discourse upon every thing; if they speak of a Monument not well understood, they chuse to heap Conjectures one upon another, rather than own they do not understand it.

Another Cause of Prolixity is Enquiries into Etymologies, seldom necessary, and frequently frivolous. These Etymologies are generally ill drawn, or given at a Venture. The Ancients have succeeded no better than the Moderns in this Affair: Those of *Varro* are often forced, and have no Appearance of Truth. Those of *Festus Nonius Marcellus*, of *Macrobius* and *Isidorus*, nay, even of *Cicero* sometimes, are equally uncertain, and are generally mere Conjectures. We see a plain Instance of this in the Word *Suovetaurilia*, which means a Sacrifice to *Mars* of a Sow, a Ram and a Bull, composed of the Words *Sus*, *Ovis* and *Taurus*, Latin Words signifying the three Victims. This Word, so oddly compounded, was used by *Livy*, and altered laterly, and corrupted into *Solitaurilia*. *Festus*, like the rest, enquires for the Etymology of this corrupted Word, and derives it either from *Solidum*, which signifies a solid or entire Victim; or from *Solum*, which, in the *Oscan* Language, means solid or entire. Thus Authors derive their Etymologies; which, whether they be well or ill drawn, are not of any great Use that I can see.

All these Reasons together have produced almost an infinite Number of Books, and many of them large, and difficult to be procured; and when got, can scarce be read over in a Man's Life. Hence it comes to pass, that among so many skilful Antiquaries which these later Ages have produced, we find scarce any who have



have attained to a Knowledge of all the Parts of Antiquity; I mean all those Parts which have been explained by former Antiquaries. One hath been skilled in what related to War, but understood scarce any thing that concerned the Habits and other Uses of Civil Life; another was acquainted with the Religion of the Ancient *Greeks*, and *Romans*, yet knew nothing of the different Religions of the Barbarian Nations: A third understood what belonged to Sea-Affairs, but was ignorant of the Rites of Funerals: And the several Works of the Antiquaries were dispersed in such a manner that it would almost take up one's Life-time to collect the Books.

It must be owned the *Thesaurus Antiquitatum*, published in *Holland* some time since, and which Work is still continued on, takes off a good deal of the trouble of collecting the several Books; and they who have taken the pains to make this grand Collection, and are still going on, cannot be too much commended. One may find there as many Pieces as would take a vast time to collect, but this removes only part of the trouble, and the least too: We have the Tracts together, 'tis true, but how can we inform our selves in all the Parts of Antiquity out of such a vast Collection as those thirty six Volumes in Folio, which notwithstanding do not contain all the Books on that Subject. Who would not be affrighted at so Prolix a Work. Besides, as there are a great many things in Antiquity which the Antiquaries are not agreed about; they who would inform themselves right, must separate what is true from what is false; distinguish between several Opinions which is the best, and continue on this Labour all their Life-time, with very small hopes of ever coming to an End of their Pursuit. The very Idea of such a long and troublesome Labour is enough to discourage any one from the Study of Antiquity.

This being the Case, every one will allow the Necessity of abridging a Study which the Multitude of Books had made so difficult. This is the Design of the following Work. I have reduced into one Body all Antiquity: By the Word *Antiquity* I mean only what may be the Object of the Sight, and may be represented by Figures; and this alone is of a vast Extent. What relates to the Laws, Government, Policy of Cities and Commonwealths, is sometimes taken notice of, but only occasionally; and so of Chronology and Geography. I hope after this Work is published two Years will be enough for the Study of Antiquity. The Work indeed may be read over in much less time than two Years, but I advise the Reader not to go over it cursorily, but to take time, and consider well the Figures. He may discover things which have escaped me; and may remark in his other reading some Facts and Customs which belong to this Work. It will be of use to imprint on the Mind the several Matters here, in the same Order they are treated of; I have found by Experience, this conduces very much to fix them in the Memory.

My Method is, not to say any thing but what was certain or very probable. Tho' I seldom take Notice of meer Conjectures, yet I do not omit some that are very plausible. If I am a little more prolix than usual in some Places, it is only when I can clear up some Passages either disputed or ill explained by those who went before me. In general, I am short, as supposing my Reader not entirely ignorant, or unable to go on of himself, when the way is opened for him.

I have made use of all the Authors as well Ancient as Modern, on this Subject. I have given the Antiquaries the Honour of their own Discoveries. Some of which have been copied by others, or have been made at different times by several Antiquaries, so that they are Originals to each Author. When I make any Discovery, and cite no Author, it is because I took it from none; but if it should be found in some Author, it is still Original with respect to me.



No one hath made more Discoveries in this kind of Literature than *M. Fabretti* in his excellent Book on *Trajan's Pillar*, and in his Collection of Inscriptions. *M. Vandale* hath also distinguish'd himself; not to mention others who have laboured with good Success. Nor must we forget some great Persons of the *French*, as the incomparable *M. Peiresch*, who hath collected more Monuments on almost every part of Antiquity than any Man I know, hath commonly added short Explanations to those Monuments, which may be still seen in some of his Manuscripts, and furnished all the learned Men of *Europe* with Materials. It is a great pity that his Manuscripts are either lost or dispersed in several Places. We must not pass over *M. Bergier* of *Rheims*, who in his excellent Treatise on the Publick Ways, hath comprehended a great part of the *Roman* Antiquities. We might mention several other Persons who have excelled in this kind of Learning, but it would make us digress too far.

The Reader will find here a great many things entirely new, of which the former Antiquaries knew nothing. As for Instance, the *Archigallus* of *M. Foucault*, the *Mercury* making the Musical Instrument called the *Testudo*, the Figure of a Man wreathed round with a Serpent and the Signs of the *Zodiac*, an Image of use to explain a great many others, the Base of *Isis* of *Spain*, with the Bas Relief, and a most curious Inscription, the Vestments of the *Druids*, a great number of *Gaulish* Gods, the Pavement of the Temple of *Diana* on Mount *Aventine*, the Habits of the *Gauls*, the Sea-fight taken from the Gardens of the Duke d' *Alcala* at *Seville*, and a great many other things which the Skillful in Antiquities will observe.

The Method proposed in the Year 1716, is kept thro' the whole Work, except some small Alterations which were judged necessary. The proposed Order for the first Volume is no where changed, which treats of the Gods of the *Greeks* and *Romans*, and contains almost all their Mythology. Besides what is in the first Volume, the Reader will meet with a great many Particulars in the other Volumes, for in those ancient Times, the Fabulous Religion was mixed with every thing. I did not think it proper to heap together all the Scholiasts had said of the ancient Deities, nor to collect all the scatter'd Passages in Profane or Church-Writers about Mythology; this would carry me too wide; I content myself with what was more generally receiv'd in Fable, concerning which the Monuments teach us a great many things not mentioned by Authors. It hath been the common Opinion among the Ancients, that the *Greeks* took their Deities from the *Egyptians*, and therefore some were of the Sentiment that we ought to begin our Account of Religion with the *Egyptian* Gods. But besides that this is a Matter in Dispute, and that a great many are of Opinion, most of the Gods of the *Greeks* were taken from *Phoenicia*, and several had their Beginning in *Greece* itself; it was thought most proper to begin with that which was best understood, and most useful. Besides, the *Egyptian* Gods were of such a Whimsical Shape, I could not put them at the Head of my Antiquities.

The Second Volume contains the religious Worship of the *Greeks* and *Romans*, and the Gods and Religion of the Barbarian Nations. It was first designed to begin this Volume with the Gods of *Egypt*, of the *Syrians*, *Persians*, &c. but in order not to separate the Account of the Gods of the *Romans* from that of their Worship, it was judged more proper to treat in the second Part, of the Religion of the *Egyptians*, and other Barbarian Nations.

The Third Volume was thought a fit place to speak of the Ancients Hunting, and Fishing; before the Instruments of the Arts. I said in this Volume, speaking of the *Roman* Weights, that I did not know well, whether the Modern *Roman* Ounce was less than ours, but have been since inform'd, our Ounce exceeds the *Roman*



*Roman* full forty two Grains; whence it follows, that the old *Roman* Ounce, which weighed a few Grains more than the Modern, was still lighter than ours.

There is no alteration made in the Fourth Volume; nor in the Fifth, excepting only that the account of the Lamps is placed at the end of the Treatise on Funerals, because they refer frequently to what is explained in the Volumes before. These little Alterations are inconsiderable, and were made for the Improvement of the Work. I shall not give a particular of what is contained in each Volume; that is done in the Contents of the Work, which follow.

I have taken into this Work all the Images which I thought useful to illustrate Antiquity; and omitted only those which were very like them I inserted. If I had taken every thing in general, that Monuments, Books, and Cabinets furnish'd, I should have swelled this Collection, which is of it self large enough, to a vast Bulk, without any Advantage. The Figures joined to the Explanation will be very useful. Instruction will be convey'd with Ease to the Reader, and he will find the Agreeable mix'd with the Profitable, according to *Horace's* Advice. He will find in these Images, mute Histories, which Authors do not mention. All the Images are taken from ancient Monuments, excepting only about three or four, which were made upon the Descriptions of Authors, which is mention'd in its proper place. When there is any room to doubt of the Antiquity of any Piece, which very rarely happens, I always acquaint the Reader.

Notwithstanding my Diligence to collect all the Images that might be serviceable to my Design, I dare not flatter myself that I have got all. It is impossible that out of the vast number of Antique Pieces and Monuments, not one should escape even the exactest Search; not to mention those which are concealed in Cabinets, or buried in the Earth. Every Day there are some new ones found, and there are some in this Work which were discovered during the Impression. This gives me reason to think I shall be obliged to make a Supplement to my Work hereafter, in which I shall observe these two Particulars; the one is, not to suffer the Supplement to be inserted into the Body of the Work, that they who have bought the first Edition might not be obliged to buy the second too, in order to have the whole; the other, to publish only such Monuments more as do teach something new, not to make an Addition of others like those already in the Work.

This is a Subject that cannot be exhausted; old Monuments are discovered every Day. If I had delayed a long time, I might have enriched this Collection with more Pieces. But it was necessary to put an end to my Searches. A great many Works have been lost upon account of the Authors deferring to publish, out of their desire of making them perfect, and delaying a long time in order to collect more, and polish and retouch what they had collected. I could reckon up several good Books which the Publick hath lost, by the Authors being never pleased with what they had done, and dying before they had put their last Hand to their Work; or by their growing tired with their own delay, and leaving those Works imperfect which they had spent a great deal of time upon. It will be the best way to keep the Medium in these Cases, not to precipitate a Work, especially if it be of Consequence, nor to defer publishing too long out of a hope of making it more perfect, lest Death intervene, and make it all lost Labour.

I did not think the *Jewish* Antiquities ought to be placed in this Work. Several learned Men have treated of them, have given us the Form of the Temple of *Jerusalem*, of the Vestments of the Priests, the Ark, the Tabernacle, the Candlestick, and several other things; but the whole is mere guess-work. The Holy Scriptures are so obscure in these Places, whether we consult the *Hebrew*



Text or the Versions; that it is bold to undertake to make a Drawing from such a Narration. The Terms which relate to the Parts of the Temple, the particular Ornaments, the Architecture and Habits; the Terms, I say, which express these things, are not understood enough; the Ancient Interpreters translate them differently, and the *Rabins* make them mean quite differently from the Interpreters sometimes. I had rather reckon the Form and Image of these Antiquities among the things that are unknown, than take any side in a doubtful Matter, or fluctuate between several Opinions.

Other learned Men of the first Rank have laboured to find a kind of Consonance between the Holy Scripture and Mythology; they pretend a great many Passages of the Holy Scriptures have been imitated by the Mythologists; that several of the Gods, and of the Heroes, are the same with those Men of old time, mentioned in the Old Testament. I have a due regard for those great Men who have excelled in this sort of Learning, but must own at the same time I have no taste for it. I think this Literature mere Conjecture, and of very little Importance. For Instance, it signifies very little to us to know whether they who tell us *Vulcan* was the same with *Tubal Cain*, or they who say he was the same with *Moses*, made the best guess in this Matter.

This Work comprehends all the polite and flourishing Antiquity, which fell very low in the third Century, but ended entirely in the time of *Theodosius* the younger. This Emperor made at *Constantinople* the Pillar called the *Theodosian*, adorned with the Victories of his Grandfather *Theodosius* the great. This is the last Work that bears the Stamp of Antiquity, and which hath some, tho' imperfect Traces of the Art of Sculpture. After this time the Northern Nations, which spread like a Deluge over all *Europe*, carried Barbarism every where along with them. All the Arts sunk, and especially Painting, Sculpture and Architecture. The World continued a long time in this State, Men lived in an entire Ignorance of the Customs of the more flourishing Ages, and without any sense of their own Grossness: They destroy'd all the fine Works of the greatest Masters, all that was the admiration of the most polite and learned Ages, to substitute in its place other things more suitable to the gross Climate and Genius of these Barbarian People. Nine or Ten Centuries passed in an ignorance of all these things; after so long a space of time, the World awakned from this Sleep, the Arts and polite Learning revived, some Traces of which were found in the Monuments which had stood the injury of Time, or escaped the destroying Hand of those Barbarians who had no taste for the most excellent Inventions of Art.

Yet we must own these Ages of Barbarism have produced several Inventions useful to Life, which the Ancients of learned Antiquity were ignorant of; as Water-Mills, Wind-Mills, Spectacles, Telescopes, the Compass, Glass-Windows, Stirrups, and Printing, and other things very useful: These unpolite Generations, who had no idea of the Beauty of Painting, the Elegance of Sculpture, and the Proportions of Architecture, invented notwithstanding several necessary things, which were afterwards brought to a greater Perfection by succeeding Ages.

This Plan of Antiquity explained and represented in Figures, which I have carried down to the time of *Theodosius* the younger, the time when those Barbarian People the *Franks*, the *Visigoths*, and *Ostrogoths*, founded several Monarchies in *Europe*; this Plan, I say, may be continued on further. For tho' the Centuries from the fifth to the fifteenth were immersed in Barbarism, yet a Work carried on thro' those Ages upon this Plan would be very useful. The whole Space, especially the first of these Centuries, are barren of Matter, I confess; yet a careful Collector may find a great many things which have escaped skilful Persons before him, who had no such Design in view. For it is a great step towards making Discoveries,



Discoveries, to have formed a Method and Scheme which may comprehend all Monuments, and afterwards by degrees fill up and compleat the Design.

Whoever attempts to carry on this Design, must not think of continuing a Collection of the Antiquities of all the Countries of *Europe*; the Enterprize would be too long, too difficult, not to say impracticable. It would be as much as the *French* could do to execute that part which relates to *France* only. The Searches necessary to be made in the whole Kingdom would employ them long enough who had formed such a Design. Yet they who undertake such a Work must inform themselves well concerning the Customs of other Countries, especially *Italy*, because the *French* agree with several other Nations in abundance of things.

If the Method taken here pleases them, they may make a Continuation to this Work; but they must pass over the first Part which contains the Theology, because it is a Matter that would carry them too far, and hath been already treated of by a great many Divines. They might begin with the Manner of Divine Worship, and describe successively in order of time the Form of the Churches within and without, under the first and second Race of Kings, and the Ornaments and Sculptures of those Times; then proceed to the third, when the *Gothick* Order began. Collect every thing relating to the Customs of keeping the Holy Sacrament in Closets close by the Altars, or in Figures of Doves hung up in the Middle of the Chancels, some of which may be still seen in certain Churches. Then describe the Habits and Mitres of Bishops; (the Form of which may be given successively, if Search be made in all Churches) then the Habits of the Priests and other Ecclesiasticks, the Relicks, and Shrines for keeping them, the Treasuries of the Churches; which must be visited, in order to remark the minutest Particulars. When the Collection is made, one will be surpris'd with the Discoveries which will arise from the Union of such a number of Images which were dispersed up and down. This Part which concerns the Church would be large; the Drawings must be made with great Exactness, and Repetitions of things like each other avoided, lest it should carry one too great a length.

The Second Part should treat of Civil Life, the Habits, Houses, Apartments, Moveables, Manner of Eating, Diversions, Tilts and Tournaments, the Arts, or Instruments of the Arts, Marriages, Rings, Seals, Manner of Hunting, Fishing. Fewer Things would be found on this Head than on the foregoing, because, as I said before, a great many more Things would be found upon a diligent Enquiry than could be expected. We should find the Habits of the Kings of the three Races upon Monuments, either on Tombs, or on Porches of Churches, or in some other Places; all this ought to be laid down successively, and according to the Order of the Ages, that one might be able with running it over with one's Eye, to see all the Alterations that Time hath made in these Things.

The Third Part should contain every thing relating to War: The military Habits should be first enquired after. Probably there would be found but very few of the first and second Race; but one might discover an almost infinite Number of the third. Notice should be taken of every Part of their Armour; the Manners of wearing their Swords; that of wearing it above their Hip, and the other of wearing it almost as low as their Knee; a Custom which lasted down to the later Ages. We should discover the Harneſſes for Horses, and their several Parts, with the Alterations which have hapned. Every thing must be searched out with Care that relates to the Art of War; the Levying Soldiers; the different Engines for taking Places, used before the Invention of Cannon; and join to this a Treatise on the Navigation, and the Shape of the Ships, of the middle and last Age.

The Fourth Part, which is the largest, might treat of Funerals; describing first the Proceſſion used in carrying out the Deceased, and Ceremonies used at burying



rying them; all which might be found represented on several Tombs. We might observe from the Sepulchres and Coins the Origin of the *Gothick* Character, which was introduced about the Eleventh Century. There is such a great Number of Sepulchres in this Kingdom as would employ them who may undertake this Work a long time. Artists must be procured, who are instructed what Part of the Monument they should chuse and Copy, when they would not take the whole.

The Places proper to be searched are principally the Churches, the Treasuries, especially those of Cathedrals and Monasteries, and the Places where their Deeds and Records are kept, in order to get Copies of the Seals. The Sepulchres and Mausoleums would furnish a great many Materials for this Work. The Cabinets of the Curious ought by no means to be neglected. There are sometimes very curious Pieces in the Hands of private Persons, which Men of Honour and Spirit will communicate with Pleasure to those who would publish them for the Advancement of Learning. For Instance, *M. du Rondrai* hath a great many things relating to the Tilts and Carousals, which he would lend any one who should go on with this Work.

I am in Duty and Gratitude obliged to make honourable mention of those who have communicated to me Antique Pieces to be inserted in this Work. I can say in general, I have found a great Readiness in all those honourable Persons who had any Antique Figures, in offering me them to have Drawings made; and some have been so generous as to present me with the Originals themselves.

*M. Foucault*, Counsellor of State, hath furnished me with more than any other Person. The Post of Intendant, which he hath enjoyed in several Provinces, gave him an Opportunity of discovering a great many Antique Pieces, which would perhaps have perished, had they fallen into other Hands. As he hath a fine Taste for those Curiosities, so he hath made himself one of the finest Cabinets in the Kingdom, perhaps in *Europe*. And, besides the Trouble he hath taken to collect these curious Pieces for the Benefit of Learning, he hath been at considerable Expence at *Vallogne* in *Normandy*, to have a Plan taken of an ancient Theatre there, and of the hot Baths at *Vieux* in the same Province. I omit speaking of the great number of Manuscripts he hath got together, and of his fine Cabinet of Medals. He is always ready to oblige Men of Letters; and, like another *Piresch*, offers them with Pleasure what he hath collected for the publick Good. Into whatever Hands his fine Pieces may pass, he will still have the Honour of having collected them, and having understood better than any one the true Use that is to be made of them. There are in this Work a hundred and twenty Pieces copied from his Cabinet, or from his Country-Seat. If our Intendants had been formerly of this Gentleman's Taste, we should not have lost an infinite Number of curious Monuments, which have perished thro' the Ignorance of those who found them.

In the Library of the Bishop of *Mets*, which that worthy Prelate hath put in the keeping of this Monastery, there are two Manuscripts which I have made great use of; the one is an Original Manuscript of *Boissard*, which hath several Antique Pieces which are not in his two printed Volumes; the other contains a great number of fine Antique Figures designed at *Rome* by the Famous *Le Brun*, who made a Present of all his Drawings to *M. the Chancellor Seguier*, to whom this Library once belonged.

*M. the Abbot Fauvel*, who hath a fine Cabinet of Antique Pieces, furnished me with above fifty, some of which give us light into a great many things. His Head of a *Parthian* King, bigger than the Life, and some other Pieces of his Cabinet, are very valuable.



I have great Obligations to M. *de Boze* of the *French Academy*, and Secretary of the *Academy des Belles Lettres*, who hath joined the most obliging Civility to his great Merit. He gave me the Use of his rich Cabinet, which is the best furnished with *Greek Medals* of the Cities, of any in *France*, or perhaps in *Europe*, to take whatever I pleased for the improving this Work; and made me also a Present of a *Gaulish Esculapius* in Brass, which the Reader will find in the Second Volume among the *Gaulish Gods*, and furnished me with some other Drawings which are in this Work.

I am equally obliged to Abbot *de Fontenu*, who not only communicated to me all the Monuments of his own Cabinet, but also made all possible Enquiry for others that might be useful for my Work. I am obliged to him for procuring me some Manuscripts of M. *de Peiresc*, from which I took some fine Pieces. He procured too the Drawings of the Bass-Reliefs of the Temple of *Minerva* at *Athens*, done by Order of the Marquis *de Nointel*, Ambassador at the Port. I had laboured a long time in vain to find them.

But I am more indebted to those, who have made me a Present of their curious Antique Pieces. And by Name to Abbot *Davejan*, who presented me with two Brass Satyrs, one of which hath Silver Eyes, and is an excellent Piece. To M. *de Gaumont de Porcien*, who gave me the *Sextarius Castrensis*, which is printed in the Third Volume in the Chapter of the *Roman Weights*; and some Buckles. To M. *Fournier*, a Monk of *St. Victor*, who presented me with an earthen *Patera*, and a fine Brass Seal, which belonged to some Company of Merchants, and some other Pieces of Antiquity less considerable.

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I have used for the *Roman* Antiquities the Editions of *Bellori* and *Pietro Santo Bartoli*, but correcting the Faults which M. *Fabretti* took notice of in his Book of *Trajan's* Pillar. The Principal of these Books, which contain hardly any thing but Cuts, are the *Admiranda Romanarum Antiquitatum*, the Pillar of *Trajan*, the Pillar of *Antoninus*, the Arches of *Rome*, *Sepolchri Antichi*, *Sepolcro de Nasoni*, the Treatise on the ancient Lamps. All the Authors I have made use of, both ancient and Modern, are named in the general Index, and all the Citations from them marked.







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The C O N T E N T S of the Fourth V O L U M E.

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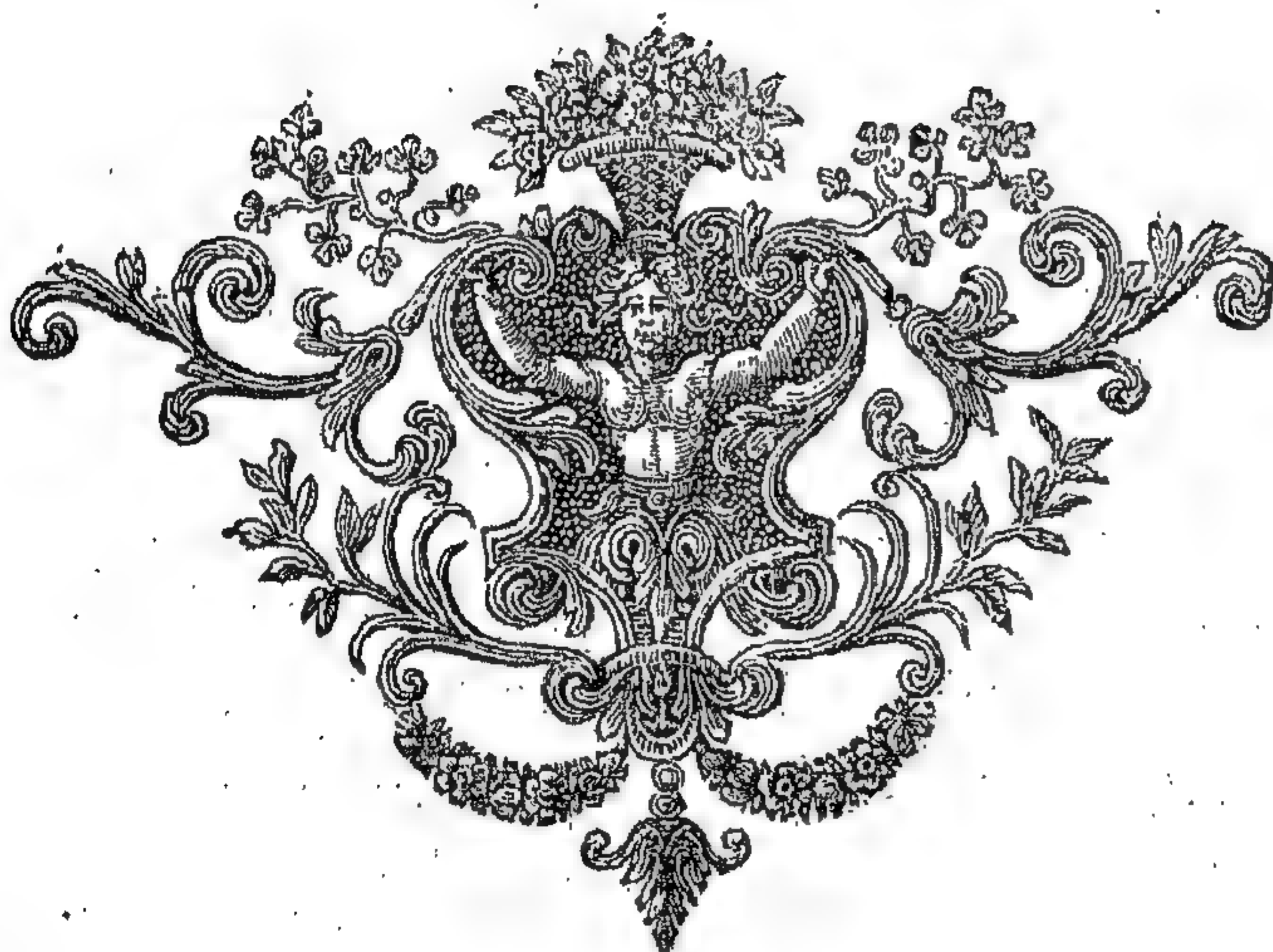
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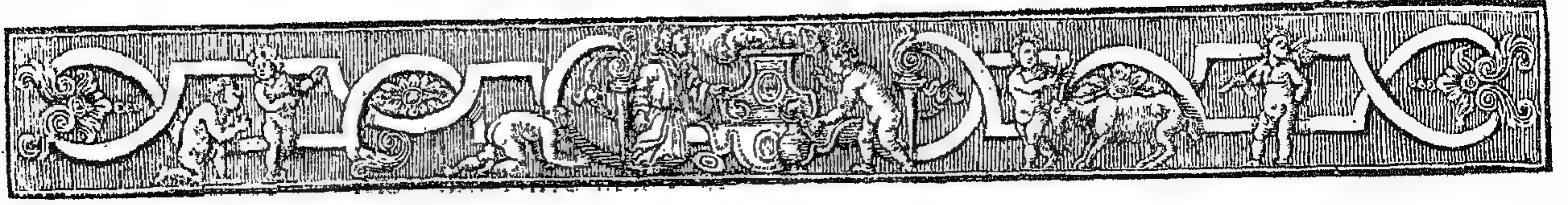
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T H E

# INTRODUCTION.

*Concerning the Origin of Idolatry, and the Idea the Pagans had of their Deities.*



It is difficult to say when Idolatry begun; some carry its Origin up before the Flood, and imagine the Words, *All Flesh had corrupted his Way*, comprehended all imaginable Crimes, and especially Idolatry, the greatest of all: Others think the great Age, to which all the first Fathers of human kind arrived, must have hindered Idolatry from gaining any Footing. *Mathusalem*, say they, had seen *Adam*, and passed several of the first Years of his Life with him, and more of his last with *Noah*. The Presence of *Mathusalem*, and so many others, who had conversed with the Father of human kind, must have preserved in the World the Knowledge of the true God. Besides, if Idolatry had been introduced, it would have been by the Race of *Cain*; but we find *Lamech*, the Sixth of his Descendants, had a Knowledge of the true God, and of the Punishment inflicted on *Cain* for the Murder of his Brother. This last Reason seems better than the former: for if the Presence of the first Fathers could not hinder the Men of that Generation from committing all manner of Crimes, it could not have Authority enough to restrain them from Idolatry.

The most common Opinion therefore is, that Idolatry was not brought into the World till after the Deluge. Some think *Nimrod* was the first who had Divine Worship paid to him after his Death; and was the same with *Bel*, who was worshipped by the greatest Part of the Eastern Nations. This is all that is certain: *Bel* or *Baal*, for they are the same, was adored by several Nations of the East, particularly by the *Babylonians* and *Assyrians*. The first Idols that we have any certain Knowledge of, are those of *Thares*, and which descended down into *Laban's* Family. It is impossible to know how Idolatry spread it self thro' the World, and when the several Species of it established themselves. We are certain, Men adored Statues of other Men, who had the same Shape as themselves; and that this impious Worship sunk down to the Adoration of Plants, Rivers, Mountains; and in some Countries of Beasts of all kinds; nay, of Birds and Fishes; but we are ignorant by what Steps this Impiety made such Progress in the World.

It seems amazing how the Blindness of Mankind could carry them to such Excess: And yet if we reflect on the Weakness of human Nature, and consider what low Superstition the ignorant Part of Mankind fall into; I don't think it so wonderful, that Men who had no other Guide but their own Imagination, should fall from one Error into another. Even now the World hath the Light of the Gospel, there are weak Minds led astray into gross Idolatries, notwithstanding the Voice of their Teachers. Can we wonder then that anciently, when there was no Preacher of the true Religion, and when daily Example drew Mankind into these abominable Worships, Idolatry should make such Progress? Besides, nothing is easier than to invent some new Deity. Man is naturally disposed to seek the Protection of God, such as he knows, or believes he knows; and to recommend him-  
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self in his Afflictions to any thing he imagines to have a Divine Power. A sick *Egyptian*, after seeking for Health unsuccessfully from all esteemed Deities by his Country, and guided by his wild Imagination, recommends himself to a Cabbage; and afterwards recovering, thro' the Force of his Constitution, fail'd not to persuade his Neighbours to own a Divine Power in Cabbages and Pot-herbs, and insensibly engage the whole Nation to rank them among the Gods: This occasion'd the Poet to say,

*O Sanctas Gentes quorum nascuntur in hortis  
Numina.*

This Nation hath exceeded all others in this. One may affirm this to be the thick Darkness of *Egypt*, and indeed *to be felt*. There was scarce a Beast which was not esteemed a God by the *Egyptians*; the *Lion*, the *Bull*, the *Dog*, the *Cat*, the *Crocodile*, and *Hippopotamus* were adored; even the vilest Creatures and Insects, as the *Frog* and *Beetle*; nay, even Monsters, as the *Cynocephalus* and the *Sphinx*. In the Second Volume we shall describe all their Worship, that too of *Plants* and *Herbs*, and illustrate it with a great number of Figures. It may be proper to acquaint the Reader here, that the Table of *Isis*, which comprehends almost all the *Egyptian* Superstitions, and was reputed to be lost, is still in Being at *Turin*, tho' very much disfigured and defaced.

II. I shall speak here only of the Gods of the *Greeks* and *Romans*; for I have given all that the Ancients tell us concerning the Gods of other Nations, when I treat of the Religion of each of them. *Herodotus* says, the *Greeks* acknowledged twelve principal Gods, whose Names were taken from the *Egyptians*; tho' he says in another place, the *Egyptians* did own only Part of the Gods of the *Grecians*. This number of twelve Gods is mentioned by several other Authors. *Alexander* the Great had a mind to have himself declared the thirteenth God. He was not content to be deified after his Death, as others before had been, and to be placed among the Crowd of the Deities, but would be one of the Gods of the first Rank. This number of twelve Gods was acknowledged every where by the *Greeks* and *Romans*, who, according to *Dionysius Halicarnassens*, had the same Deities as the *Greeks*, and dressed after the same manner. Upon this Account a profane Author says, *This Heaven which the twelve Gods inhabit*; and a Christian Writer calls a Temple of the Pagans a *Dodecatheon*, or the Temple of the twelve Gods. Profane Authors are not entirely agreed in what Order these twelve Gods ought to be placed; tho' *Ennius* ranks them in this manner:

*Juno, Vesta, Minerva, Ceres, Diana, Venus, Mars,  
Mercurius, Jovis, Neptunus, Vulcanus, Apollo.*

After this first Class they admitted a vast number of inferior Gods, some of which were universally owned; others were mere local Deities, whose Worship was confined to certain Countries. *Greece* was full of these Gods; the Mountains, Rivers and Fountains were so many Gods; not contenting themselves with those of their Ancestors, they made new Gods continually.

But the *Romans* seem to have surpassed the *Greeks* in their Number of Gods. There was no Place in *Rome*, says *Livy*, which was not full of Gods and Sacrifices; and for this Reason *Quartilla* says, Our Country is so full of Deities, who honour it with their Presence, that it is easier to find a God than a Man. *Pliny* says much the same thing. They were not content with the Deities their Forefathers left them, but embraced those of the Nations they conquered, and made themselves daily some new Gods. The great number of the lesser *Roman* Gods, which I have placed at the End of the first Volume, is but a small part of those



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which were worshipped at *Rome* and in *Italy*. These Pagans believed generally that their Gods inhabited Heaven; tho' some differed in this Point. The Celestial Gods took often a Tour down to Earth; for, not to mention *Mercury*, who was sometimes in Heaven, sometimes on the Earth, and sometimes in Hell, Poets and Mythologists mention frequently the Journeys of others. They met in Council upon Mount *Olympus*. Particular Gods had certain favourite Places where they chose to reside. *Jupiter* dwelt in a Beech in *Dodona's* Grove, and therefore he was styled *Phegonæus*, that is, Inhabitant of a Beech-tree. *Neptune* was generally in the Sea; *Apollo* resided at *Delphos* and Mount *Parnassus*; *Venus* chose *Paphos* and *Cythera*; *Mars*, *Thrace*; *Juno*, *Samos*; *Vulcan*, *Lemnos*, or Mount *Ætna*; *Minerva*, *Athens*; *Diana* rested her self at *Ephesus* and other Places, after she had hunted several Days.

But these were not the only Places where the Gods appeared. The stupid Vulgar believed their Gods dwelt in those Statues of them which were exposed to public Worship. Others believed they resided in the Air, upon which *Herodotus* gives us this History. 'The *Caunians*, a People of *Caria*, had Gods, which properly were those of their Fathers and of their Country, and to these they daily added others taken from their neighbouring Nations; but in process of time, being displeased with these strange Gods, they resolved to drive them out of their Country, and took this Method to do it: They all armed themselves, and beat the Air violently with their Spears, and pursued these Deities, which, according to their Notions, resided in the Air, to the Mountains of the *Calyndians*, and by this means thought they had driven all these strange Gods from their Country.

The Gods were again divided into different Classes, as those of Heaven, Earth and Hell, upon account of the different Places of their Residence. The Gods of Heaven were the great Gods, or the Gods of the great Nations. The Gods of Earth were those which *Plautus* terms *Medioxumi*, or those inhabiting the Middle-way; these the ~~Greeks~~ called ~~χθονίαις~~, or terrestrial, I believe they comprehended in the number of these all the *Genii*, *Penates* and *Lares*. The Infernal Gods were *Pluto*, *Proserpina*, the three Judges, the *Fates*, the *Furies*, and *Charon*.

Scarce one Ancient agrees with any other about this Division of the Gods, which makes it impossible to compile a regular System of Mythology.

The *Romans* called these twelve great Gods *Consentes*, as it were *Consentientes*, they who consented to or had a Voice in the Deliberations of the Council where *Jupiter* presided, and at which the other Gods assisted as Counsellors; but others explain his Word another way. *Varro* mentions two sorts of these Gods *Consentes*. 'Since it is the general Opinion (says he) that the Gods assist those who attempt any Action, I will invoke, not the Muses, as *Homer* and *Ennius*, but the twelve Gods *Consentes*; not those whose gilded Statues are in the great *Forum* of the City, six Male and six Female; but those twelve Gods which assist those who employ themselves in Agriculture. I invoke those first who contain between the Heaven and the Earth all the Fruits of Agriculture, *Jupiter* and *Tellus*. These are the great Gods, the Father and the Mother; *Jupiter* is styled Father; *Tellus*, or the Earth, Mother. In the second place, I invoke *Sol* and *Luna*, whose Times we observe in sowing or gathering in any Fruits. Thirdly, *Ceres* and *Bacchus*, whose Fruits are the most necessary for human Life; for thro' their Means the Earth produces Necessaries for eating and drinking. Fourthly, *Robigus* and *Flora*; for when they are propitious, the Mildew (in *Latin*, *Rubigo*) spoils neither the Corn nor Trees, and every thing flourishes in its Season; for this Reason the *Robigales* are celebrated in Honour of *Robigus*; and the *Florales* in Honour of *Flora*. I honour also *Minerva* and *Venus*, the one of which presides over Olives, the other over Gardens; in honour of them the *Vinalia* were instituted.



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‘ruted. I offer also my Vows to *Lympha* (the Water) and *Bonus Eventus*, because  
‘without Water all Agriculture is dry and miserable, and without good luck the  
‘Tillage of the Earth is vain.

Sometimes there are reckoned more Gods of the first Rank. *Varro*, who hath spoke twice here of Twelve Gods *Consentes*, different from one another, reckons up in another Place (as *St. Austin* observes) Twenty Chief Gods, Twelve Male and Eight Female; the Gods are *Janus*, *Jupiter*, *Saturn*, *Genius*, *Mercury*, *Apollo*, *Mars*, *Vulcan*, *Neptune*, *Sol*, *Orcus* or *Pluto*, and *Liber Pater*: According to *Cicero*, this *Liber Pater* was different from *Bacchus* the Son of *Jupiter* and *Semele*. The Goddeses were *Tellus*, *Ceres*, *Juno*, *Luna*, *Diana*, *Minerva*, *Venus*, *Vesta*. These Gods were called *Selecti*, that is, the Chosen or Principal among the Gods. *St. Austin* says, he doth not know whether they had this Name *Selecti* because they had the Administration of the principal Things in the World, or because they were most known to the People, and honoured with the greatest Worship.

These Gods of the First Order, which were called *Consentes* and *Selecti*, were named also Celestial Gods, and Gods of the Superior Rank; and the others the Gods of the Inferior Rank, Demi-gods and the *Semones*. *Fulgentius Placiades* says, these *Semones* were properly those Gods, which were not of Dignity enough to be ranked among the Gods of Heaven, such as were *Priapus*, *Hippona*, *Vertumnus*; nor were they yet ranked among the Gods of the Earth; but possessed a middle State between the great and lesser Gods. The Ancients scarce agree about any of these Things. This we may assert, they all admitted Degrees in the Deity, and acknowledged greater and lesser Gods.

I pass over the other Names of the Gods, which were mere arbitrary Epithets: They were called ~~*Averrunci*, from the Word *Averruncare*~~, which signifies to avert or remove, because they averted Evils which would have hapned. The Phrase *Dii Indigites*, had two Meanings; some understood those *Di Indigites* to be Gods who wanted no other Person; others, the Gods which we wanted. Both these Explanations are taken from the Word *Indigere*, which signifies to want. Others say, the *Di Indigites*, were those of the Country. Others imagine they were called so, because they were invoked, and that the Word *Indigitare* means to invoke. *Festus*, without mentioning any thing about the Etymology of the Word, contrary to his Custom, says, the *Di Indigites* were those whose Names were not to be divulged: These were the same as those styled *Tutelares*, their Names were concealed for fear if the City should be at any time besieged, the Enemy might invite them out of it. We have mentioned in the second Volume, how this Invocation or Evocation of the Gods was performed. The Gods styled *Geniales*, were, according to *Festus*, the Water, the Earth, the Fire, and the Air: These are the Seeds of all Things, called by the *Greeks* στοιχεῖα, or Elements: Others called them σπέρματα, or Seeds. The Sun and the Moon, and the Twelve Signs, were reckoned among these Gods. These Genial Gods were called so, *a gerendo*, which signifies to transact or manage, because they were thought able to manage a great many things; for this Reason they were afterwards called *Geruli*. Poets and Mythologists give the Gods a great Number of Epithets, taken either from their Operations or Qualities, or some particular thing. Modern Authors have collected a vast Number of these Names and Epithets, which we do not think proper to repeat here.

It is certain, one of the Principal Causes of Idolatry arose from hence: Men who had very weak and imperfect Ideas of a Divine Nature, erected Statues to some great Personages, who had made themselves Famous by their Actions, or by their Inventions, useful to human Life; or lastly, of those who had gained the Love and Esteem of all them among whom they lived. Every one made Idols according  
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to his own humour, either of Metals or Wood: As the Prophet *Isaiab* says, They made Images of part of the same Wood which they used to make a Fire to warm themselves with, adored them, and put their Trust in them. They did not know, as *Horace* speaks, whether they should make a Bench or a God of the Trunk of the Tree; but at last resolv'd it should be a God, and then adored that Wood which they would have sat on, if it had been their Fancy to have made a Bench. The *Greeks* and the *Romans* had a great Number of these Images; tho' *Varro*, as quoted by St. *Austin*, says, the *Romans* during the space of one hundred and seventy Years, from the building of *Rome*, had no Images of their Gods; but after that time they grew into use, and increased to a vast number in *Rome*, and all over the *Roman Empire*.

The *Greeks* and *Romans* represented their Gods in Painting, Statue, and Bass-Relief, and expressed their Histories in them, as we shall see in the course of this Work. They ascribed to their Gods all sorts of Crimes, Rapes, Violations, Adulteries, infamous Vices, Robberies, Murders; and these infamous Actions were represented in Painting, or Bass-relief, in their Temples and in private Houses. The Gods they adored, and to whom they offered Sacrifice, were the most pernicious Examples to Mankind. There was no Vice which was not authorised by some God. I am persuaded, that at first, the ignorant People conceived all these Actions of their Gods, as plain Matters of Fact, without imagining any thing of Allegory in the Account. The wonderful Manner of performing these Actions, seemed in some Degree to take from the Turpitude of them. But the Philosophers reasoning upon the Nature of the Gods, found so many Absurdities in this Theology, that they plainly saw the only way to make it tollerable, was to have recourse to Allegory, and explain it in such a manner, however forced, as would make the several Deities mean the several parts of Nature and the World. But the great Diversity of their Interpretations shews they were laterly invented, and that the vulgar gross Ideas were the real and original Notions. 'But at the very time' (says St. *Austin*) 'that they meant Honour to these ridiculous Fables, and to the Actions of Men, by applying them to the Operations of Nature and the Universe, notwithstanding all their Wit, they plunge themselves into such Difficulties, that their vain Subtilty appears an Object of Pity.' Then he proceeds to confute all *Varro's* Explications of the *Theogony*, where all the Histories of their Gods are allegorically made to signify different parts of Nature and the Universe.

The Philosophers therefore pretend that their Theology, and the Genealogy of their Gods, did originally, in an allegorical Sense, mean the several Parts of Nature and the Universe. *Cicero* gives a large Account of this Matter in the second Book of the *Nature of the Gods*.

'It is the ancient Opinion of the *Greeks*, that *Coelus* was castrated by his Son *Saturn*, and *Saturn* bound in Chains by his Son *Jupiter*. These impious Fables include in them a good *Physical* Meaning: They would not ascribe to the highest and most celestial Nature, composed of the purest Air and Fire, and which could of itself beget all things; those Parts of the Body necessary for common Generation. They imagine it is *Saturn* who governs the Courses and Revolutions of Times and Seasons. This God is called in *Greek*, *Cronos*, a Word signifying *Time*: He is called *Saturn*, because he is sated with Years, and they feign him to have devoured his own Children, because Age devours all Spaces of Time, and fills itself insatiably with the passing Years. He was bound by *Jupiter*, for fear his Course should be irregular. This is the Reason why *Jupiter* used the Stars as it were Chains to bind him.' *Cicero* proves that *Jupiter* is the same with *Coelus*, and quotes for this purpose some Passages out of *Ennius*, the *Roman Augurs*, and *Euripides*, and then proceeds thus. 'The Air, which is placed between the Sea and the Heaven, is, in



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in the Opinion of the Stoicks, deified by the Name of *Juno*, who is the Sister and Wife of *Jupiter*, because the Air is like the *Æther*, or Heaven, and immediately joins to it. They represented the Air by a Woman, and attributed this Element to *Juno*, because there is nothing softer than Air. I believe the Word *Juno* is derived from *Juvando*, (*helping*) because she helps. There remain beside, the Water and the Earth, to make the other Divisions of the three Kingdoms. The Government of the Sea was given to *Neptune*, the Brother of *Jupiter*. His Name is lengthened; for as *Portunus* comes from *Portus*, so *Neptunus* comes from *Nando*, by making some small Alterations in the first Letters. The whole Earth was consecrated to *Dis* the Father, called by the *Greeks*, *Pluto*, because all things fall into the Earth, and arise from it. *Pluto* carried away *Proserpina* by Force; this Name comes from the *Greek* Word *Persephone*, and means the Seed of Corn sow'd, which is concealed, and sought for by her Mother. This Mother is styled *Ceres*, as it were *Geres*, à *gerendis frugibus*, because she carries Corn. The first Letter of her Name happens to be changed by us as well as by the *Greeks*, who call her Δημήτηρ or Γημήτης, The Mother of the Earth. He who attempts great things is called *Mavors*, or *Mars*. *Minerva* was called so, because she lessened things, or because she threatned. And because in all Matters that which was begun and ended with, was thought to be of the greatest Moment, they begun their Sacrifices with *Janus*, a Name derived, *ab eundo*, to go. Hence Streets are called *Jani*, and the Doors of common Houses *Januæ*. The Name *Vesta* came from the *Greeks*, who style her ἑστία; she presided over Altars and Hearths, and with this Goddess, who is the Keeper of all secret things, they concluded all their Prayers and Sacrifices. The Gods *Penates* have much the same Force and Virtue; their Name is derived from *Penus*, which signifies Every thing necessary for the Life of Man; or it comes from their being placed *Penitus*, that is, in the most private and secret Places: And for the same Reason, these Gods are styled *Penetrales* by the Poets. The Name *Apollo* is *Greek*, and they will have *Apollo* to mean the Sun, and *Diana* the Moon. The Sun is called *Sol*, because he is the only Star, which is distinguished by its Greatness; or because when he rises all the lesser Stars lose their Light, and he appears (*solus*) alone. *Luna* also is named so, à *Lucendo*, from Shining, and is the same with *Lucina*. Hence it is that the *Greeks*, in their Womens Lying-in, invoke *Diana Lucifera*, and the *Latins*, *Juno Lucina*. The same *Diana* is called likewise *Diana Omniwaga*, or the Wandring, not because she goes a hunting, but because she is reckoned one of the seven Planets or wandring Stars. She is styled *Diana*, because she makes a kind of Day. If she is invoked at the Lying-in of Women, it is, because Children are perfected in the Womb in seven Months time, or more generally in nine Months; these Revolutions of the Moon, as if making *measured* Circuits, are termed *Menfes*, or Months. *Timæus*, in his History, after having related that the Temple of *Diana* of *Ephesus* was burnt the same Night *Alexander* the Great was born, says wittily enough, That it was no wonder, because the Goddess being engaged at the Lying-in of *Olympias*, was absent from her own House. The Goddess who influences, or comes upon all things, was called *Venus* by our Forefathers, à *veniendo*. She gave her Name to *Venustas*, Beauty, rather than borrowed hers from that. Thus these *natural Things* discovered for the general Good, were afterwards applied to the fictitious Gods. This hath occasioned a great number of false Opinions, troublesome Errors, and Womanish Superstitions. We know the Shapes of all the Gods, their Age, Habit, and Ornaments; nay, their very Genealogy, Marriages, Relations, every thing relating to them, hath been delivered in the true Likeness of human Weakness: They are described as being troubled at their Heart; their Amours, their Passions, their Quarrels are related. Nay, Mythology tells



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## I N T R O D U C T I O N.

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‘ us, there have been Wars and Battles among them; not only in *Homer*, where  
‘ the Gods on one side defend their Party from those on the other side; but we  
‘ find in other Authors Accounts of their Wars with the *Titans* and with the Giants.  
‘ It is the height of Folly to believe these extravagant and absurd things.

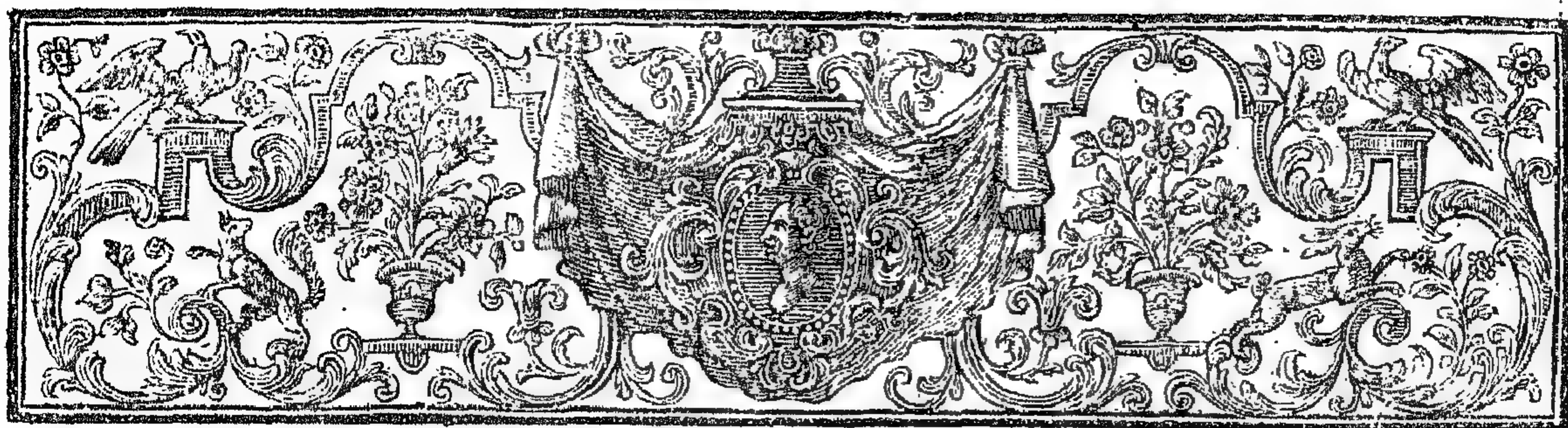
It appears from what the *Roman* Orator hath said, That, according to his Opinion, the Worship of the Ancients begun with adoring things natural, or the Parts that compose the Universe, as *Heaven*, the *Air*, *Earth*, *Water*, and that a human Shape was ascribed to them; and, in consequence of that, the Actions of Men, and even of the most vicious Men, imputed to them. But, as we observed before, it is certain this Religion did not begin so, as is plain from the Philosophers and other Authors, who, treating of the Nature of the Gods, and applying them to the several Parts of the Universe, are not agreed in their Explanations: But every one takes his own Method of interpreting this Allegory of the Gods. *Diodorus Siculus*, speaking according to the Sentiment of some Authors, says, *Jupiter* means Πνεῦμα, or the Breath, which animates every living thing; and gives a quite different Idea of the other Gods from what *Cicero* doth.

The other Philosophers were of different Opinions, excepting *Empedocles*, who says in *Plutarch* much the same as *Cicero* doth. I do not speak here of the Philosophers or Writers, who entirely reject this Theogony, but of those who apply these Deities to the several Parts of Nature. *Macrobius* says, all the Gods were signified by the Sun, and that this Planet, as differently considered, means *Janus*, *Jupiter*, *Apollo*, and the other Gods. It is certain, the Worship of the Sun was the great Source of Idolatry; for of all created things, he contributes most to the Birth and Life of Man, and his Operations are the most sensible of any. By means of the Sun we have Food, Pleasure, Light, and, in a word, all human Supports. Therefore, in the Old Testament, God particularly warns his People against worshipping the Sun.

It is very probable that Idolatry began in several Places with the Worship of the Sun, as he appears, without any Image made for him; in as much as nothing could affect the Eye or Mind so much as his own Appearance. The *Persians* adored him so at first, as we shall explain in its proper Place; but afterwards worshipped him under the Figure of a young Man, named *Mithras*, which Worship extended it self into *Greece*, and over all the *Roman* Empire. The *Greeks* had placed *Sol*, or the Sun, a long time before among their Gods; they represented him like a young Man, with a Blaze of Light about his Head, and generally riding in a Chariot drawn by four Horses.

Several of the Pagans worshipped not only the Sun, but the Moon and Stars likewise: The Stars which shone over their Heads drew their Admiration. I make no doubt, but the Sun, Moon and Stars were adored, as they appear, before any Worship was paid to Images of them. But as for the Elements and other Parts of Nature, I am of St. *Austin's* Opinion, that Philosophers and Naturalists adapted and applied them to the Gods received in Paganism, to colour over, by the help of Allegories, their impious and absurd Religion. Let us now proceed to the Mythology of the Gods, and the Figures of the Deities.






## B O O K I.

Concerning the Gods of the first Rank, according to their Origin; of *Cybele*, *Saturn*, *Cælus*, and *Terra*; of *Oceanus*; of the *Titans*; of *Prometheus*, and of *Janus*.

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### C H A P. I.

*I. The several Names of Cybele. II. The different Opinions concerning her Origin and Actions. III. Of her being represented with Turrets on her Head. IV. Riding upon Lions, and in other Manners. V. Also in a Chariot drawn by Lions.*

**I.**  *CYBELE*, the Mother of the Gods, was so called from a Place or Mountain of *Phrygia*; others derive this Name from a Greek Word. But these sorts of Etymologies, being very often meer Conjectures, are too insignificant to be taken notice of here. She was also called *Idæan Mother*, because she was worshipped upon Mount *Ida*; the *Great Mother*, as being the Mother of all the Gods; *Rhea*, a Name she bore as the Wife of *Saturn*; *Berecynthia*, from a Place of *Phrygia*, called *Berecynthus*; and *Ops*, by which was meant the Earth, because, as *Tully* says, all Riches [*Opes*] arise from the Earth. Nothing was more common among the Antients, than to describe the different Offices of the same Divinity by different Names. Besides these, there are several other Names of this Goddess, not so generally used, which we shall take notice of at the End of the Chapter.

II. But this great Variety of Names is not so surprising as the different Accounts which the Antients deliver us of *Cybele*, and her Amours with the Shepherd *Attis*. *Cybele*, says *Diodorus Siculus*, was the Daughter of a King of *Phrygia*, called *Meon*, and of *Dyndime* his Queen; and was exposed by her Parents presently after she was born upon Mount *Cybele*, and therefore had the Name of that Mountain afterwards; she was, for some time, nourished by Leopards, and other wild Beasts, thro' an extraordinary divine Instinct. Afterwards some Shepherds Wives discovering her, took care of her, educated her, and called her *Cybele*, from the Name of the Mountain. Being grown up, she surpass'd the other Virgins of the Country in Beauty, Prudence, and Ingenuity; she invented the *Syrinx* or Flute, consisting of several Tubes, and introduced the Use of the Cymbal, and Drum [*Tympanum*] at Dances. She invented also several Remedies for the Diseases of Children, and Maladies of Cattle. These Remedies consisted chiefly in certain Charms, in which she was so successful, especially with regard to Children, that her Reputation spread all over the Country, and she was styled the



*Mother of the Mountains.* She was acquainted, and conversed frequently with *Marsyas* the *Phrygian*, a Man famous for his Skill in playing on the Flute, which Instrument he very much improved; and for his Chastity, which he preserved during his whole Life.

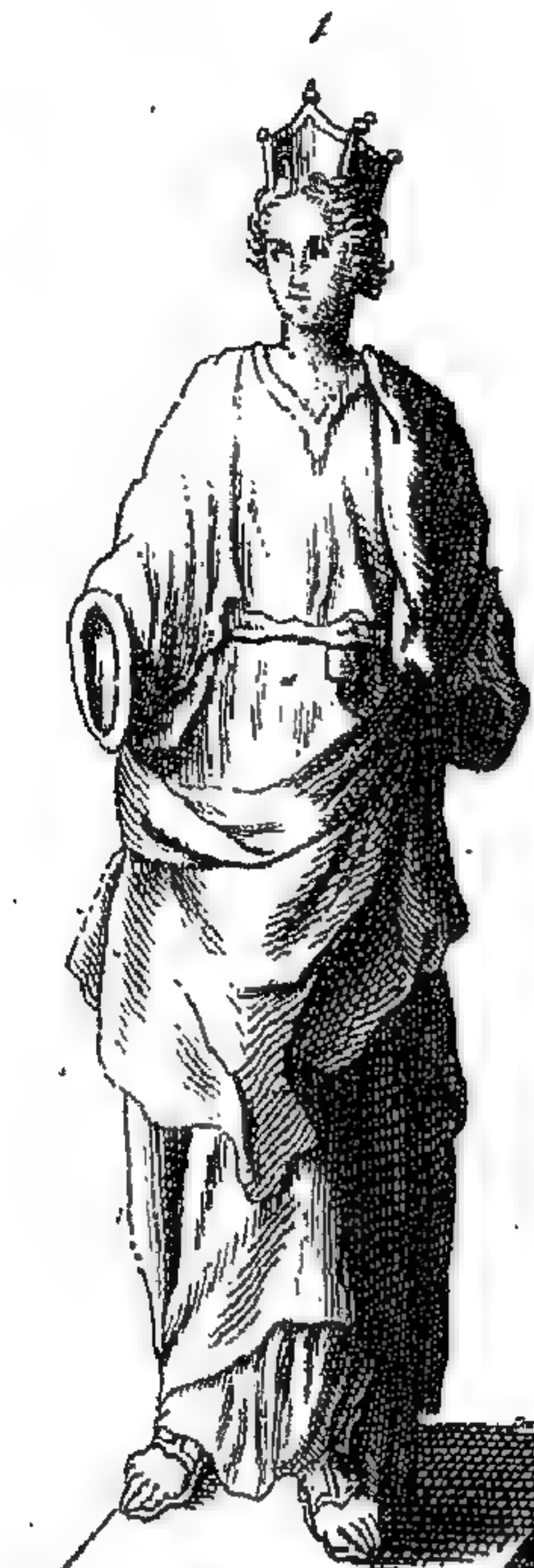
*Cybele* had an Amour with the Shepherd *Attis*, afterwards named *Papas*, and proved with Child by him. During which, her Father *Meon* having discovered she was his Daughter, took her from the Women who had educated her, and brought her to his Palace: But finding she was with Child by *Attis*, he put him and *Cybele's* Nurses to Death, and ordered their Bodies to be thrown out without Burial. *Cybele*, with the Violence of her Grief for the Death of *Attis*, ran mad, went up and down the Country with her Hair loose, and filled the Air with her Cries and Lamentations, mixed with the Sound of her *Tympanum*, or Drum. *Marsyas*, concerned for her Misfortune, went to her, and accompanied her in her Wandrings, in order to comfort her. *Apollo* met them; and *Marsyas* had the Folly to contend with him for the Superiority in the Art of Musick. The *Nisæans* were appointed Judges of this Dispute, and it was not without a good deal of Trouble, and Danger of being conquered, that *Apollo* got the Victory. *Apollo*, provoked at such Opposition, flea'd *Marsyas* alive; but when the Heat of the Dispute was over, he repented of his Cruelty, and broke the Strings of his Harp, and placed it with the Pipes [*Tibiae*] in the Cave of *Bacchus*, consecrating those Instruments to that God. After which falling in Love with *Cybele*, he wandered with her to the *Hyperborean* Nations. In Process of time, a great Plague and Dearth, which happened both together, having forced the *Phrygians* to consult the Oracle, they were answered, That if they would be delivered from those Evils, they must bury *Attis*, and worship *Cybele* as a Goddess. The *Phrygians*, not being able to find the Body of *Attis*, erected his Statue, and expiated with their Tears, and with the Honours they paid him, the Murder which had been committed on his Person by King *Meon*. They also paid Divine Honours to *Cybele*, and by the Assistance of their King *Atidas* built her a noble Temple at *Pessinus*, and placed Lions and Leopards by the Statue of *Cybele*, in Memory of her Education. Nothing can be less agreeable to the Character of the Mother of the Gods than this Fable. *Apollo* was the Grandson of *Rhea*, which yet is the same as *Cybele*; how then can that be reconciled with this History, which tells us he fell in Love with *Cybele* when she was young. But such Contradictions are so very frequent in the Mythology of the Gods, that we must not require bare Possibility, much less Probability, in the Accounts of these Things.

*Hesiod*, who tells us *Cybele* was the Daughter of *Coelus* and *Terra*, gives us a more plausible Account, as doth *Orpheus* too, who calls her the Daughter of *Protonotus*, or the first Father. *Lucian*, and *Servius* the Commentator on *Virgil*; and among the Christians *Arnobius*, and *Julius Firmicus Maternus*, speak so differently of *Cybele* and *Attis*, that their Accounts do mutually destroy each other. The other Antients agree no better with one another, than with those who went before them; the numerous Varieties would make a Volume; we shall mention only what hath been more generally received by Antiquity, concerning *Cybele* and *Attis*, and hath relation to the Monuments which still remain.

It is fully agreed on all hands, that *Cybele* was born in *Phrygia*; most Authors say she fell in Love with a young Shepherd; but others, with a Herdsman, called *Attis*. This Youth not proving constant to the Goddess, and his Amours being discovered, she castrated him, as *Lucian* and *Arnobius* acquaint us, who agree only in this Point upon that matter. Others say that he promised the Goddess to preserve his Chastity, but broke his Promise by an Amour with the Nymph *Segaritis*; and because she was punished by *Cybele*, *Attis* ran distracted with Grief, and castrated



CYBELE



M<sup>r</sup>. Foucault



La Chaussée



Ratin



Moreau de Mautour. 14



Vaillant 8



Vaillant 10



Vaillant



Vaillant 9



Vaillant 11



Vaillant



Moreau de Mautour.



Vol. I.

M<sup>r</sup>. Charlot



Vaillant



M<sup>r</sup>. de la Chaussée



castrated himself: And then the Goddess pitying him cured his Wound, and took him into her Service. And in Imitation of this Action of *Attis*, those Priests of *Cybele*, which were called *Galli*, castrated themselves, because they were not permitted otherwise to exercise that Ministry.

III. *Cybele* is pictured with Turrets, or with a Crown resembling the Walls of a City upon her Head, to intimate, as the Antients say, that the Earth, which is the same with *Cybele*, is the Support and Nurse of Cities. Thus she is crown'd PLATE I. either with Turrets, or with the Walls of a City, in the Figures in the first Plate, as also *Lucretius* describes her having her Head adorned with the Walls of a City.

*Muralique caput summum cinxere corona.*

The first Figure, which was taken from the Cabinet of M. *Foucault*, and is in the Habit of a Matron, hath nothing particular in it: Both its Arms are lost, in which perhaps she held some Symbols. The second Figure places her left Foot on the Prow of a Ship, as the learned M. *de la Chaussée* thinks, who published it first, and her right Foot upon the Earth, to shew that she is Mistress of both the Elements, or that she herself is both, because the Globe of the Earth, which is called *Tellus*, and which is the same with *Cybele*, comprehends the Earth and the Sea. With her right Hand she points at the mural Crown on her Head, signifying plainly thereby that it is she who supports the Cities, as we said before. The third holds a Pitcher in her left Hand, and points at the Earth with her right, for the Reason mentioned before. The beautiful Head of *Cybele* crowned with a Tower, came out of the Cabinet of that excellent Statuary M. *Girardon*, and the Copy of it was communicated to us by M. *Moreau de Mautour*, a celebrated Antiquary; and is reported to have been found in the Rubbish of an old Tower, near St. *Eustace*' Church at *Paris*. This Tower, which is an *Hexagon*, hath large Windows on every side, and the Head is considerably larger than the Picture we have made of it. The same M. *Moreau de Mautour* gave us also the other Bust of *Cybele* with her mural Crown. The seven other Heads of *Cybele*, (marked 6, 7, 8, 9, 10, 11, 12.) and which are taken from the Consular Medals, are intended only to shew the great Variety of mural Crowns. We often find Cities represented in Medals, under the Form of *Cybele*, or a Woman with a mural Crown on her Head; but generally the Cities of the East are only represented thus; for I do not remember to have seen but two of the West, namely *Rome*, and *Carteia* a Town in *Spain*, represented in this manner: The Medal of the first is in the noble *Calpurnian* Family, and the other in that of *Mezzabarba*.

IV. We have hitherto seen *Cybele* pictured standing, tho' she is commonly represented sitting; because the Earth being immoveable, according to the Opinion of the Antients, it was more proper to represent her sitting than standing. And thus she is pictured in the following Figures, as either sitting upon a Lion stalking along, or on a Chair. In the next Figure she sits on a Lion, and holds a *Tympanum*, or Drum, in her left Hand: The Sun on one Side, and the Moon on the other, intimate that the Earth hath her Fertility from the Influence of those Planets. In an Image in the next Plate she rides on a Lion, but with this difference, she hath there her usual mural Crown on, which she wanted in the Figure above. In other Figures in the next Plate she is without Turrets or Walls on her Head, but is distinguished sufficiently by other Symbols; but in the Medal we are now speaking of, she holds a Drum in her right Hand, and a Spear in her left. The next Image is very singular and extraordinary, she is represented like an *Amazon* riding on a Lion, holding one of its Jaws, as if it were a Bridle, which shews her great Familiarity with Lions, as having been nourished among them, as we took notice of before: She is drest in a Vest, and a Gown with Fringe. This Figure without a Head



PLATE II. Head was found in *Burgundy*, and seems to be proper only for *Cybele*. In another Figure <sup>2</sup> she sits on a Chair, and holds under her left Arm a Drum, or *Tympanum*, and with her same Hand a Spear, and with her right Hand offers the Head of a Ram to a Lion, which looks back on her. It is probable this Head signifies the Sacrifices of *Cybele*, called *Criobolia*, which we shall explain in its proper place, because those Sacrifices are usually typify'd by a Ram's Head: But what is the meaning of the Quiver on the other side of the Figure I have not been <sup>3, 4, 5, 6, 7</sup> able to inform my self. The five other Figures <sup>3, 4, 5, 6, 7</sup> differ very little from one another, and do not want any Explanation. The Mother of the Gods is pictured sitting, sometimes with one, sometimes with two Lions standing by her; she holds a Drum either in her Hand, or under her Arm; and in two Images she holds a Branch in her Hand, to intimate perhaps the Verdure the Earth is adorned with. What is particularly remarkable in one, is the *Fortune*, which is represented before *Cybele* sitting between two Lions; and which seems to signify that it is *Fortune*, according to the Notions of the Antients, which governs all Things on the Earth.

8 The Vow <sup>8</sup> of the Empress *Otacilla*, or *Otacilia*, is a very singular and beautiful Monument. *Cybele* is represented sitting on a Monster, with the Body of a Man, and the Feet of a Beast, with her usual mural Crown on her Head. On her right Side is young *Attis*, yet standing somewhat behind the Goddess, and shewing only his Head covered with a *Phrygian Tiara* or Cap. The Goddess holds a Drum in her Hand, and underneath there is a Serpent wreathed round the Trunk of a Tree, as the Symbol of the Sun; or perhaps the Serpent, which is also the Symbol of Physick, is put there for the Recovery of Health, either desired or obtained already by *Otacilia* for her self, or by her for another. Because *Cybele* is titled in the Inscription of one Medal *Mater Deum salutaris*, as if she presided over Health. Nature is very lively represented here; besides, the *Cornucopia's* fill'd with all sorts of Fruits, and Pine-apples, which are consecrated to this Goddess; there are pictured on all Sides, Boughs, Leaves, Fruits, and Ears of Corn; all which are Symbols, and signify that the great Mother, or the Mother of the Gods, is no other than the Earth or Nature. But this appears more evidently from the following <sup>9</sup> Figure, which is a Vow of *Lucilla*, the Wife of the Emperor *Lucius Verus*; wherein *Cybele* sits with her Hand on a Globe, which signifies the Earth, with Fruits and Leaves spread on all sides round her, as in the foregoing Figure, and with two Sphinx's, one on the right Hand, and the other on the left. In a Medal <sup>10</sup> of the *Magnesian*s, *Cybele* is pictured standing in the Entrance of a Temple, with a Tower on her Head, and two Lions at her Feet. The Medal was struck under *Aurelius Theologus* the Governour, and the four Letters C M R T must be read Σιτυλῆν, which was one of the Goddess's Names, taken from a Place of *Phrygia*.

V. See here then the Mother of the Gods, marching in Pomp thro' the Fields of *Phrygia*; or, as *Virgil* describes her, the *Berecynthian* Mother drawn in State thro' the Cities of *Phrygia* in a Car, crowned, and rejoicing to see a hundred of her Descendants worshipped as Gods.

Qualis Berecynthia mater  
Invehitur curru Phrygiæ turrita per urbes;  
Læta Deum partu, centum complexa nepotes  
Omnes Cælicolas omnes supera alta tenentes.

11 In the next Figure <sup>11</sup> *Cybele* is pictured with her usual Crown, and drawn in a Chariot by two Lions, holding a Drum in one Hand, and in the other a Palm, or perhaps a Branch of Pine, which was her Favourite Tree. On the other Side of the Stone *Attis* is represented in a long Vest, and holding in his Hand some Instrument





Angeloni



La Chausse



Augustin



Augustin



Tristin



Gorlaeus



Seguin



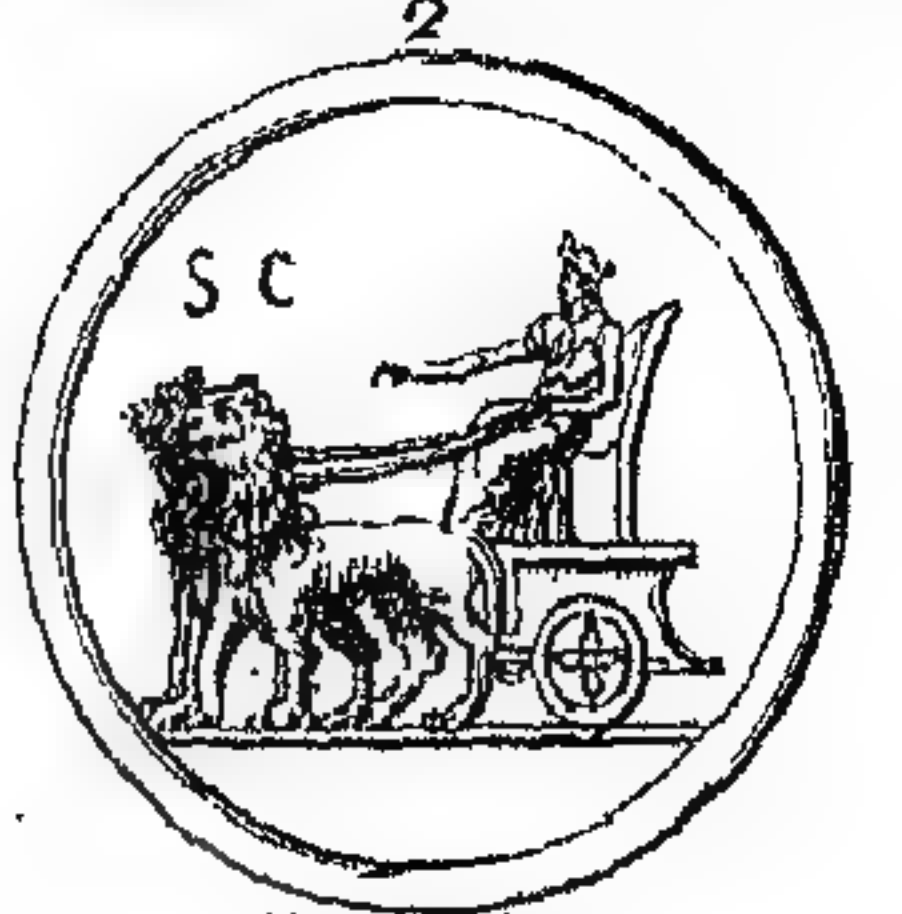
Patin







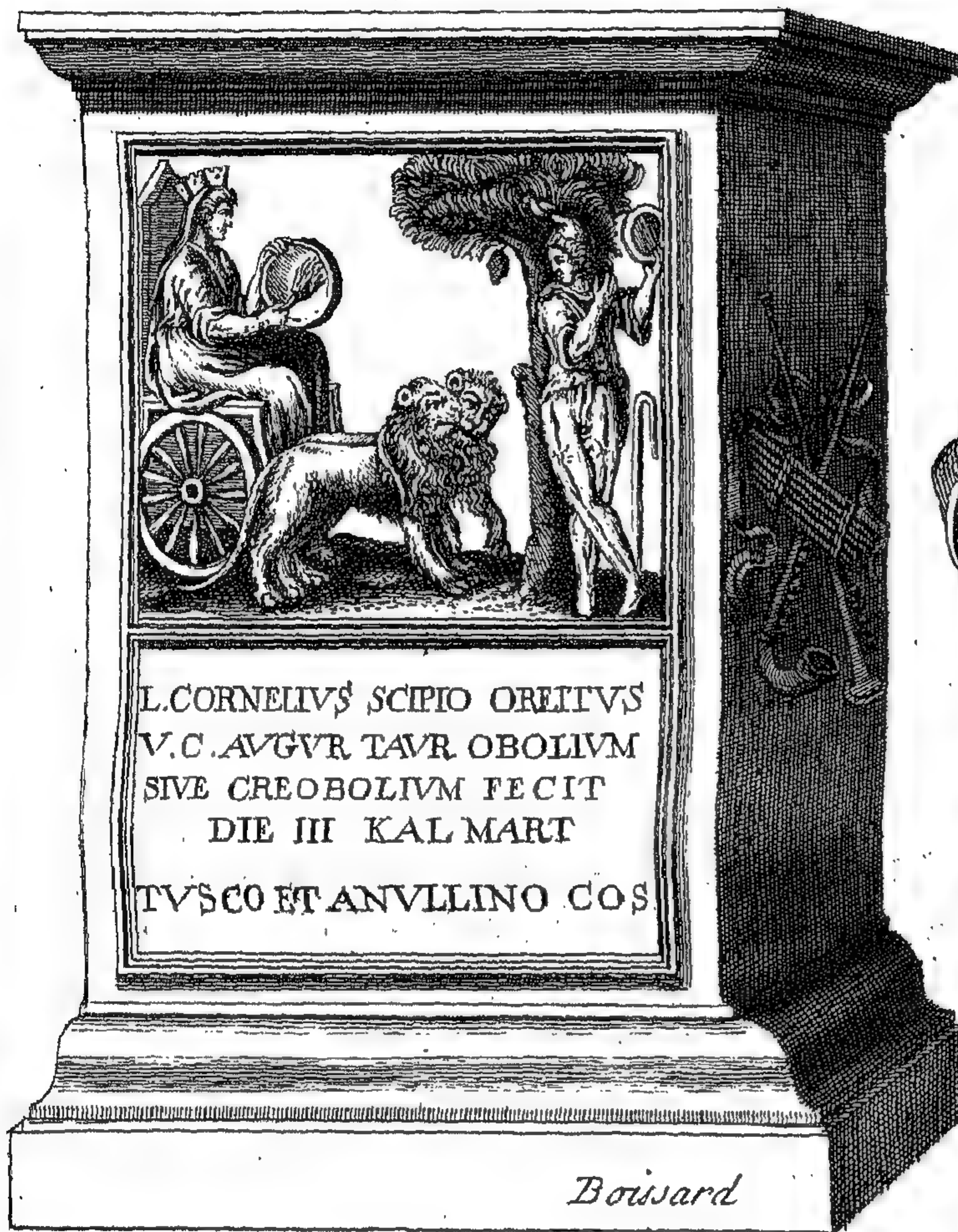
*Sequin*



*Vaillant*



*Vaillant*



*M. Foucault*



*Tristan*



*Choul*





ment that was used in the Mysteries of that Goddess, but what, I do not know, and in his left Hand a Shepherd's Crook. Here *Attis* is such as *Lucian* describes him. *After Rhea had castrated him, says Lucian, he left off living as a Man, and assumed the Manners and Habit of a Woman: In this manner he wandered thro' the World, celebrated the Orgia, related every thing that had happened to him, and praised the Goddess Rhea.* It appears from hence that *Attis* wore a Woman's long Habit, yet I never saw him dressed so but in this Image. There's a Pine-tree behind *Attis*, under the Pine a Ram, and lower, near the Base, another Ram. On the other side under the Goddess you have a Bull; the Bull and the Ram signify the *Taurobolia* and *Criobolia* Mysteries of *Cybele*, concerning which we shall speak at large in the second Volume.

In the next Picture, the great Mother, drawn in a Chariot by Lions, strikes the *Tympanum* or Drum with a *Plectrum*; *Attis* leaning against a Pine-tree holds a *Tympanum*, and hath his Shepherd's Crook fixed in the Earth: *Attis* wears here the *Phrygian* Habit of a Man. He is dressed in the *Anaxrides*, or Breeches slit in several Places, as we find in his other Images. On an other side we see two Pipes, one of which is bent at one end, and a Pastoral Pipe or *Syrinx* of *Pan*, composed of several little Tubes or Pipes lying across them. These were the Instruments used in the *Orgia* of the Goddess, which were wont to be celebrated with a very great Noise and Tumult. In the four next Figures <sup>2, 3, 4, 5,</sup> *Cybele* is drawn in a Chariot by Lions. We insert here again the Medal belonging to the *Volteian* Family, because the Sun is expressed on the one, and not on the other. In the next Medal <sup>6</sup> the Mother of the Gods is pictured sitting with a Lion on each side her, and holding her *Tympanum* as usual; and the Inscription, *Matri Deum Salutari*, seems to intimate she was invoked for the Restoration or Recovery of Health. The next <sup>7</sup> has none of the usual Marks of *Cybele*, and is known only by the Inscription *Opi Divinae*, to Divine *Ops*. *Ops*, who is the same with *Rhea* or *Cybele*, or the Earth, was so named, because *Opes* or Riches come from the Earth. The next Medal <sup>8</sup> appears to be hers, not only from the Crown of Towers, but also by the Inscription *Sybele* for *Cybele*, by a Change of Letters very frequent in Inscriptions. In her left Hand she holds the *Cornucopia*, and in her right a sort of *Vase*, which I do not know. The Man swimming at her Feet signifies a River.

## C H A P. II.

I. *Cybele carried by the Galli and Agyrtæ thro' the Towns and Countries.* II. *A singular Image of an Archigallus, or the Chief of the Galli, with the Image of Cybele on his Breast.* III. *Several other Names of Cybele.*

I. **W**E have hitherto seen *Cybele* drawn in a Chariot by Lions: And these Journeys which we see represented in the Monuments, were actually performed by the *Galli* and other Priests of *Cybele*, who carried the Image of the Goddess about every where, and gained great Profit for themselves, by the Collections they made for her among the People. They carried her in several Manners, sometimes on a Chariot, as we have seen her represented in several Medals, and perhaps too drawn with Lions; for in those Times it was no uncommon thing to tame Lions and other wild Beasts, and teach them even to draw a Chariot or Carr. The *Galli* and other Priests of *Cybele* wore her Image on their Breasts,



as we shall see hereafter, and some put her Statue on an Ass, and carried the great Goddess in this manner up and down, begging every where, and playing on their *Tibia* or Pipes, and beating the *Tympanum*, to excite the Devotion and Liberality of the People. *Lucian*, in his Fable of the Metamorphosis of a Man into an Ass; (which Story is also in *Apuleius*, and seems to be a piece of a more antient Author, mentioned by *Photius*;) *Lucian*, I say, tells us, That Asses used to carry the Syrian Goddess on its Back, which is the same with *Cybele* or *Rhea*. The *Galli*, or *Agyrtæ*, with the other Attendants of this Goddess, when they came to a Town or Village, stopped the Ass which carried the Goddess; and one of them, as if seized with a Divine Fury, began to play on the Pipes, and the others presently threw down their *Tiara's* or *Phrygian* Bonnets on the Ground, and moving their Heads after a particular manner, as if denouncing some terrible Woes, slash'd their Arms and Tongues with Knives till the Blood flowed out plentifully; on the Sight of which the People were presently moved to make their Presents and Offerings to the Goddess; some gave Pieces of Money, some dried Figs, others Wine or Cheese, and Provender for the Ass. These Priests of *Cybele* were all Eunuchs, and called *Galli*, and their Chief *Archigallus*. They were also named *Metragyrtæ*, because they gathered the Oblations for the great Mother, or *Menagyrtæ*, because they made their Collection monthly; and they were generally infamous Villains, who abused the Simplicity of the common People. *Lucian* says in the same place, that they had been detected in several abominable Crimes; and among others, that having placed the Image of this Goddess one Night in the Temple of another God, they stole a Golden Cup which had been offered to that Deity, and hid it in the Bosom of their Goddess; which Villany was afterwards discovered, to their great Shame and Infamy. St. *Austin* calls these Priests effeminate Fellows, consecrated to the great Mother contrary to all Decency either in Men or Women, who went up and down *Carthage* with perfumed Hair, with Faces painted white, and with an effeminate Mein, obliging the People to support this infamous Life with their Bounty. At *Rome* also they every Year carried their Goddess, in the Month of *April*, to the little River *Almo*, and washed *Berecynthia* and her Chariot in the Water. We shall speak more fully concerning the *Archigalli*, *Galli*, and *Metragyrtæ* in the second Volume.

II. In this manner, and with these Attendants *Cybele* was carried up and down the World. An excellent and curious Monument of *M. Foucault*, which we discovered at his Country-Seat, and which was brought from *Rome* first to *Marseilles*, and from thence to *Paris*, gives us an accurate Image of a *Gallus* or Priest of *Cybele*: It is a Statue of a common height, and if it had its Head would be six Foot high, but it has lost both its Arms and Head; nevertheless, it will teach us several useful Particulars. It is the Body of a Man, cloathed with a Tunick and Pallium; the Tunick reaches down to its Feet, and is the Habit of a Woman on a Man's Body; such as were the Habits of *Attis*, and the Priests of *Cybele*: There is a Collar about its Neck, which seems to be a String of Jewels; and both the Paps of the Breast are covered with two large Medals, each of three Inches diameter, in each of which is represented a Bust of *Attis* in Bass-Relief, with his *Phrygian* Bonnet: On the Breast is a large Square with a Pediment above, appearing like the Front of a Temple. In the Middle of the Square the Goddess *Cybele* is represented in Bass-Relief, standing, with her mural Crown on her Head, and holding the *Tympanum* in her left Hand. On the Goddess's left Side, *Jupiter* stands with his Thunder-bolt in one Hand, and a Spear in the other; and on her right Side, *Mercury*, with his *Caduceus*. In the Pediment *Attis* is pictured in a short Habit, sleeping, as we have observed in other Monuments, wearing his *Phrygian*



gian Bonnet as usual, and with his Crook under his Arm. This Figure of *Cybele*, with *Jupiter* on one side of her, and *Mercury* on the other, declares she is the Mother of the first and second Generation of Gods; of the first, as is expressed by *Jupiter*, the Chief and Prince of her Sons; and of the second, by *Mercury*, who is one of the Principal of her Grandsons, the second Generation of Gods. To this we may aptly apply that Verse of *Virgil*;

*Læta Deum partu centum complexa nepotes.*

She views with Pleasure the Gods her Sons, and numbers a hundred Descendants. There is no room to doubt, but this Man, habited like a Woman, and who wears the Image of the Goddess on his Breast, was one of the principal of her Priests, and, according to all appearance, an *Archigallus*, or Chief of the *Galli* of *Cybele*; concerning which *Archigallus*, we find mention made sometimes by Authors, and on Marbles. For tho' *Cybele* had Priests which were not Eunuchs, yet this long Habit, and these Ornaments of a Woman, and which the *Galli* wore in Imitation of *Attis*, all put together, make me think it is an *Archigallus*, rather than another Priest of *Cybele*, tho' she had some which were not Eunuchs. This Custom of wearing the Images of *Cybele* on the Breast was common both to the Priests and Priestesses of *Cybele* at their grand Ceremony. The sacred Feast of the great Mother, says *Dionysius Halicarnassens*, was celebrated in this manner: The Pretors of Rome offer Sacrifice, and act Plays every Year in Honour of this Goddess, according to the Roman Laws; a Phrygian Man and a Phrygian Woman perform the Office of Priests, carry her thro' the City, gather the Oblations and Gifts for the great Mother, and wear her Images on their Breasts, and sing Verses in Praise of her to the Sound of their Pipes and Tympanum. No Roman would perform any of these Rites. It will be proper to make some Remarks on these Words of *Dionysius Halicarnassens*. We must take notice first, that Women as well as Men exercised the Functions of the Priesthood of *Cybele*; this may be proved too by several Monuments. But it is difficult to determine, whether *Dionysius Halicarnassens*, speaking here of a Man and Priest, means an Eunuch *Gallus*, or some other Priest, but not an Eunuch. For it is very certain there were Priests of the great Mother who were not Eunuchs; and that some Romans of the first Quality have exercised that Function: therefore we must distinguish these Priests from those Vagabonds who went up and down begging for the great Mother, for these were *Phrygians*, and *Galli* Eunuchs. I am therefore inclined to think this *Phrygian* our Historian speaks of was an Eunuch, altho' he doth not directly say so; but I offer this only as a Conjecture.

When the same Author speaks of those Images, which the two *Phrygian* Priests, the Man and the Woman, wore on their Breasts, he does not say they were the Pictures of the Goddess; and what is further observable, *Liberia Felicia*, the great Mother's Priestess, whose Image we shall oblige the Publick with in the second Volume, taken from the Antique, wears on its Breast the Representation of a Head, but not that of *Cybele*, but of a Man with a long Beard, it may be of *Jupiter* or *Hercules*; from which one might infer perhaps, that the *Archigallus* only wore the Image of *Cybele* on his Breast: But we ought to have more Examples than we are as yet furnish'd with, before we should think of offering this as a probable Conjecture.

It is a great Pity, that this curious Statue wants its Head and its Arms. It is probable it would have had on its Head a *Phrygian* Bonnet, such as *Attis* and the Priests of *Cybele* usually wore, as we have observed above from the Figures of *Attis*, and from what *Lucian* says. It would probably hold in its Hands the *Tympanum*, or the *Syrinx*, or perhaps both. If this Figure had represented

to



to us only an *Archigallus*, we should have left the Explication of it to the second Volume, where we shall treat purposely of the Priests of the Gods; but since the Goddess her self is represented here in an extraordinary manner, it is thought necessary to place it in this among her other Images.

III. Besides the Names of *Rhea*, *Ops*, *Tellus*, the *Great Mother*, the *Mother of the Gods*, *Cybele* was also called *Berecynthia*, from a Place in *Phrygia* named *Berecynthus*. And we meet with this Name frequently in the Poets, and in other Authors. The *Phrygian* Goddess was also another of her Names, because *Phrygia* was the Country where she was born, according to the Fable. She was called *Dyndimene*, from a Place called *Dyndimus*, says *Catullus*; or perhaps from *Dyndime* her Mother, as *Diodorus Siculus* thinks. She was stiled the *Idean* Mother, from Mount *Ida*, where she was worshipped. She is named in an Inscription, which was found in *Provence* in *France*, the *Mother of the Gods*, the *great Idean Palatine*. The *Pessinuntian* Goddess, from an Image which fell from Heaven into a Field, which, from this Fall of the Statue, was called *Pessinus*, in allusion to the Greek Word Πέσιν, which signifies *to fall*. From this *Pessinus* she was brought to *Rome* in the time of the second *Punick* War. The *Sibylline* Oracles, according to the Judgment of the *Decemviri*, having declared the *Romans* should conquer their Enemies, and drive them out of *Italy*, if the *Idean* Mother was brought from *Pessinus* to *Rome*; the Senate sent Ambassadors to King *Attalus*, who received them civilly, carried them to *Pessinus*, and gave them a Stone, which the People of the Country called the *Mother of the Gods*. This Stone was sent to *Rome*, and received there by *Scipio Nasica*, and by him placed in the *Temple of Victory* on Mount *Palatine*, on the 12th of *April*; and in Memory of this Translation, the Feasts called the *Megalesia* were afterwards celebrated at *Rome* on the 5th of the said Month. *Sipyrene* and the *Mygdonian* Mother were also two other local Names of this Goddess. *Arrian* calls her the *Phasian* Goddess, because she was worshipped by the River *Phasis* in *Colchis*. *Hesychius*, for the same Reason, calls her *Cimmeris*, because she was adored by the *Cimmerians*; and *Strabo*, *Asporena*, which is another local Name. *Enthea Mater* was another Name of *Cybele*, which signifies the Divine or Frantick Mother, or Goddess of Enthusiasm, and in this Sense *Martial* seems to use that Name:

*Et Sæctus ululat Matris Entheæ Gallus.*

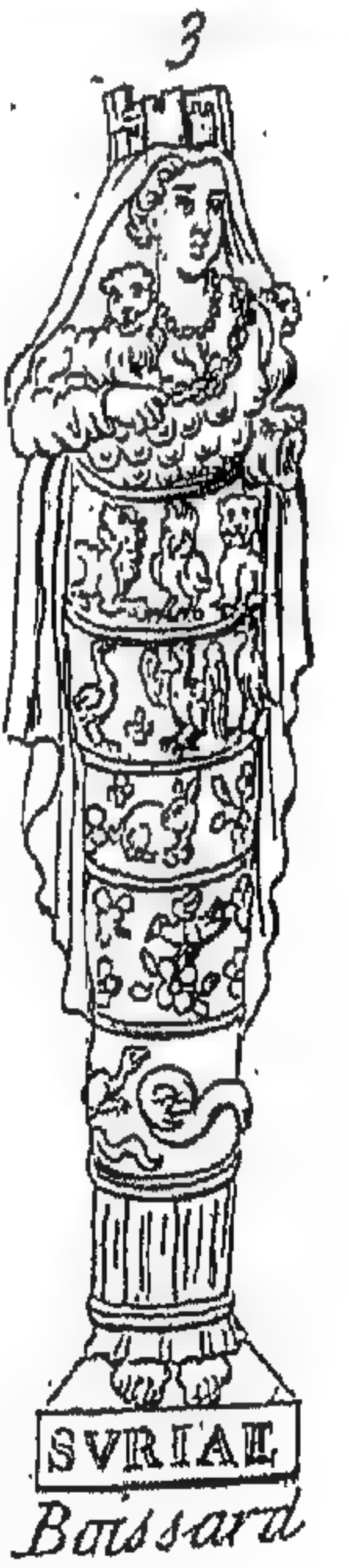
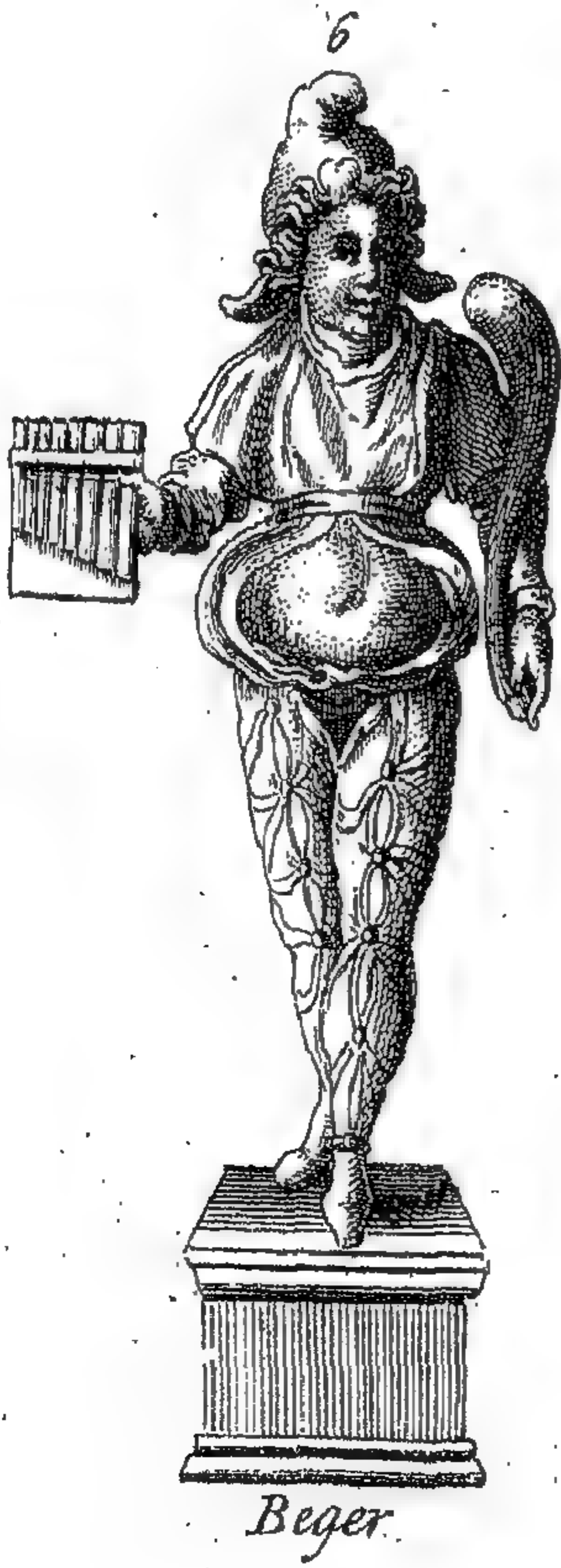
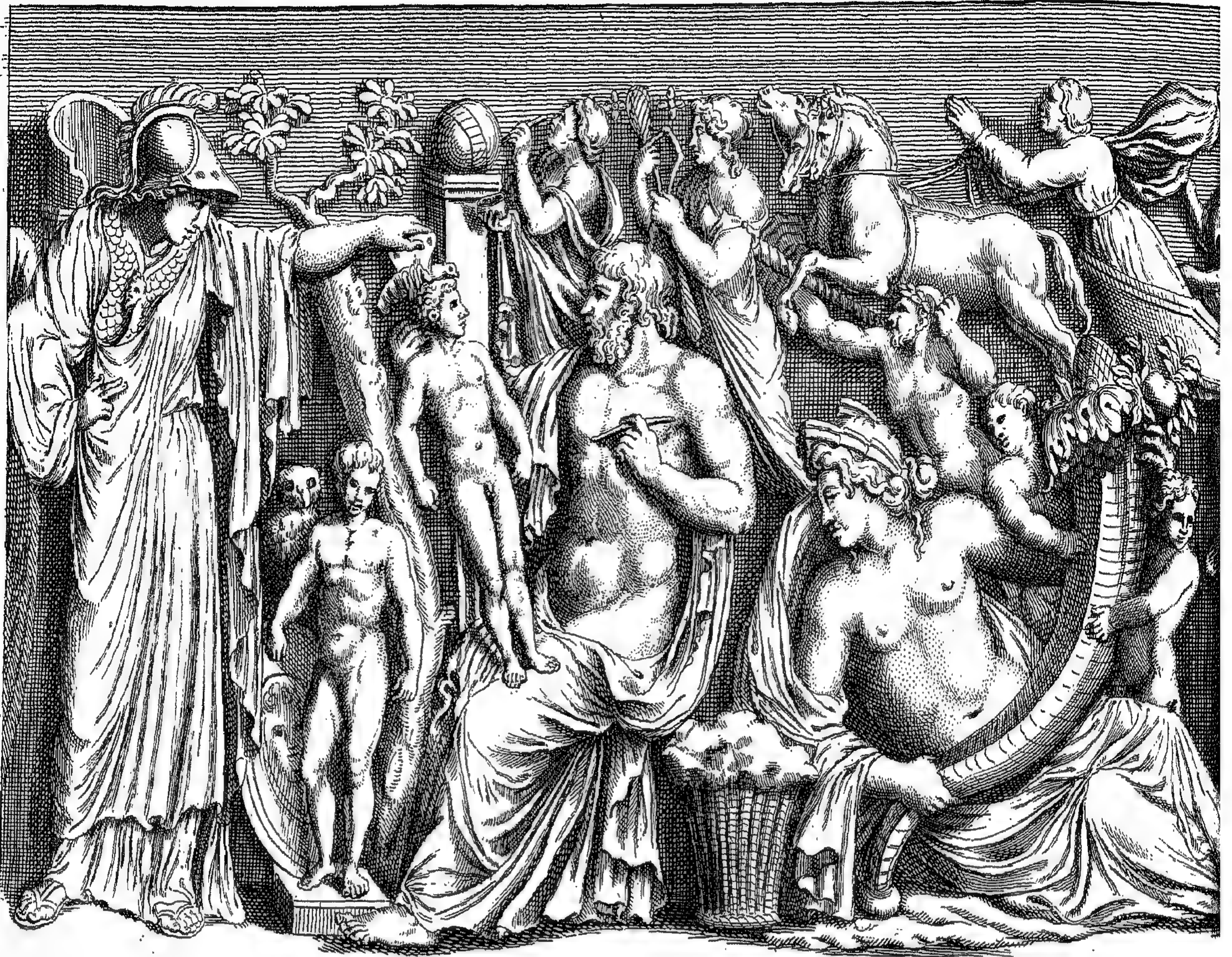
### C H A P. III.

I. The Syrian Goddess the same with *Cybele*; her Images. II. That of *Pirro Ligorio*, very doubtful. III. The Syrian Goddess represented like *Diana of Ephesus*. The Panthean Figure of *Cybele*.

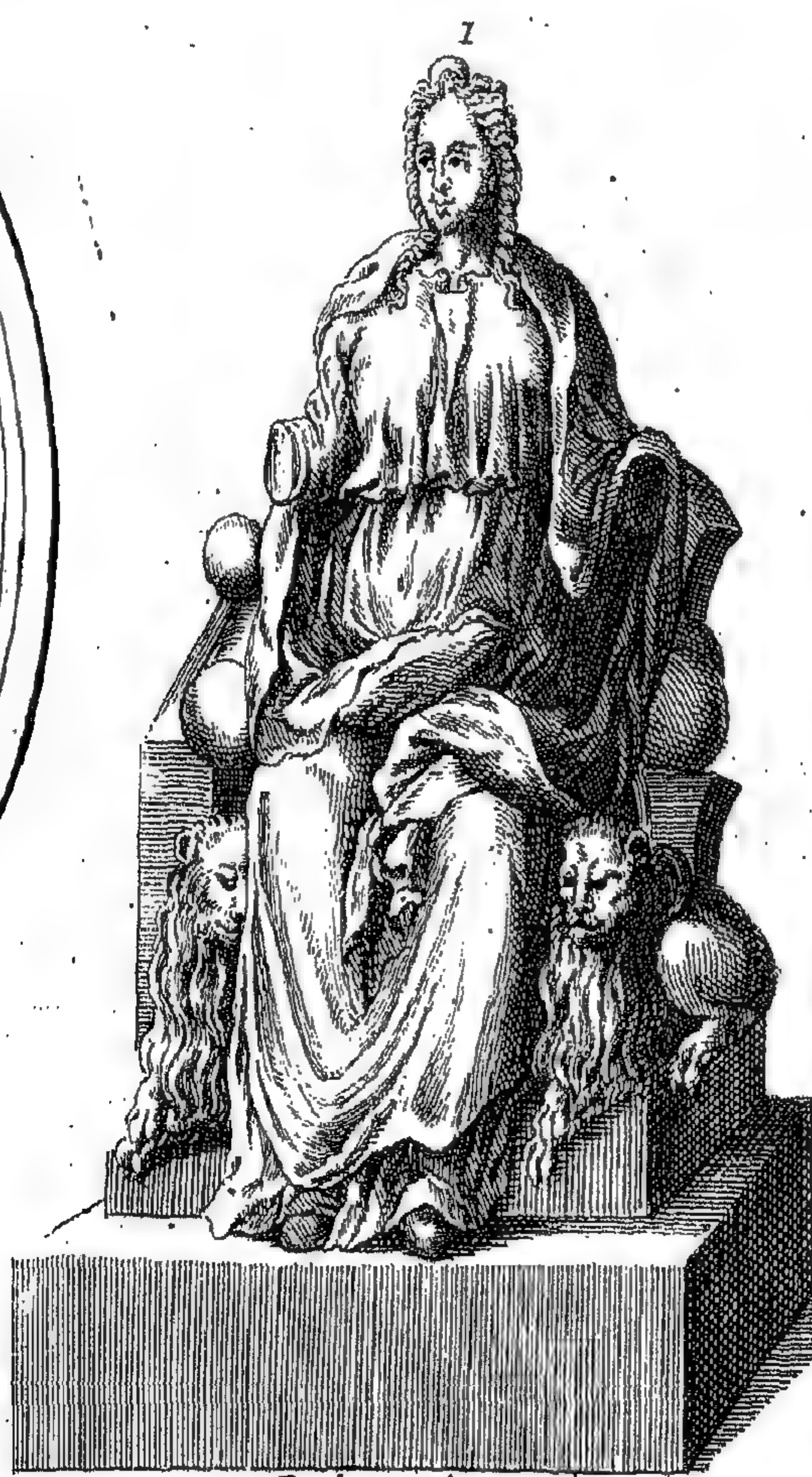
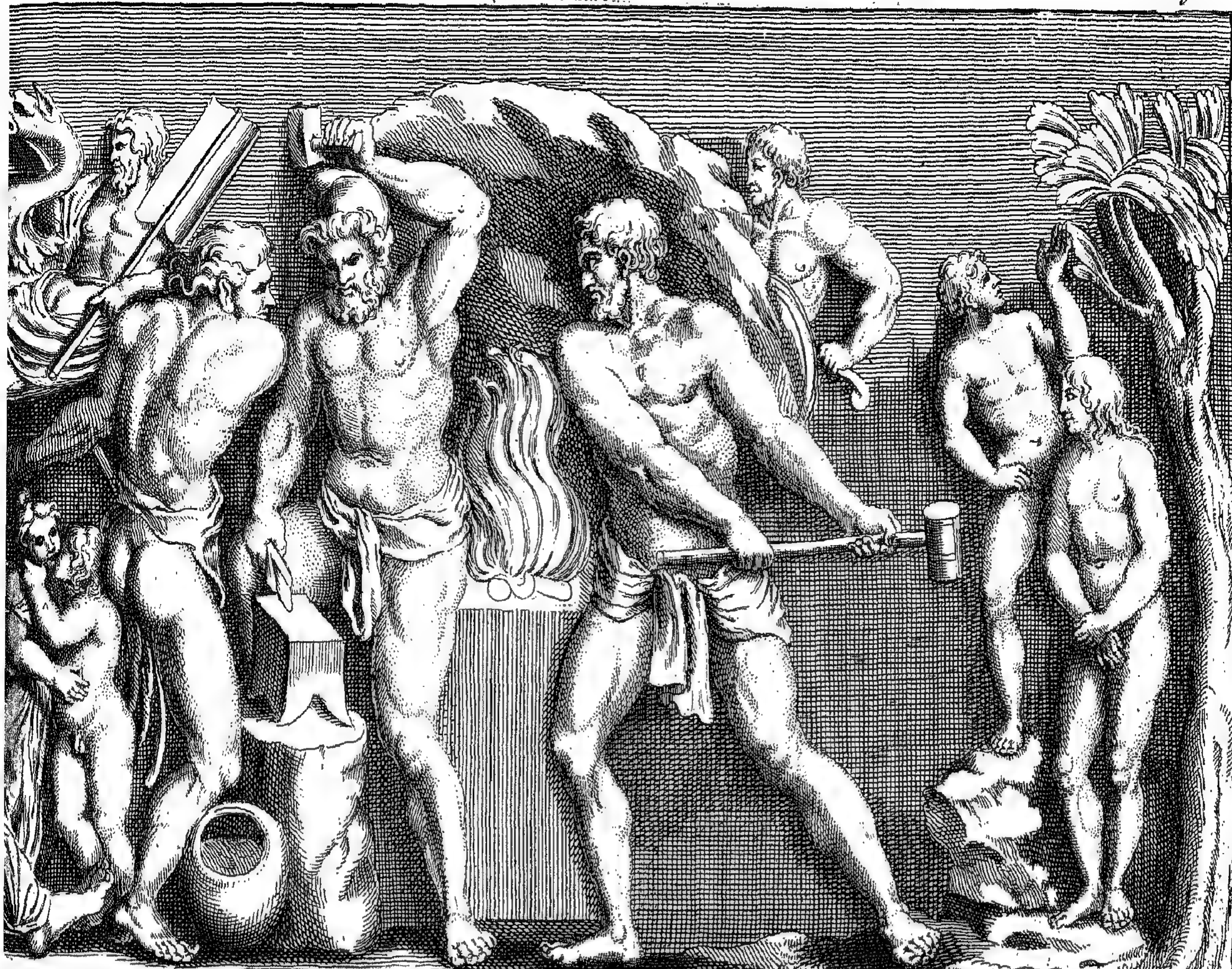
I. **O**NE of *Cybele*'s most celebrated Names is the *Syrian* Goddess, and she was called so upon account of her being chiefly worshipped in that Country. *Lucian* hath wrote a whole Book upon this *Syrian* Goddess and her Servant *Attis*. Her Image<sup>10</sup> here represents her sitting in a Chair between two Lions; she holds in her right Hand a *Thyrus*, and in her left a *Tympanum*. She hath upon her Head a Tower covered with a Veil, which falls down upon her Shoulders. The Likeness of this to the following Image gave us Occasion to mention it here with the *Syrian* Goddess. The first Figure<sup>1</sup> is also seated on a sort of a Throne of Stone, with a Lion on each side. The Statue hath lost

PLATE IV.  
1











lost both its Arms, in which it held probably some Symbols of the Goddess: the Inscription declares it to be the *Syrian Goddess*, and is as follows.

DEAE SYRIAE SACR.  
VOTO SUSCEPTO PRO  
SALUTE  
AUG. GERMANICI  
PONTIFICIS MAXIMI TR. POT.  
D. VETURIUS ANTIGONUS  
D. VETURIUS SP. F. PHILO  
D. VETURIUS ALBANUS  
PATER CUM FILIIS POSUIT.

She hath no Towers here upon her Head; tho' the *Syrian Goddess*, according to *Lucian's* Description, hath this Symbol, together with the Lions and the *Tympanum*. We still see the Lions, and no doubt the *Tympanum* was there when the Statue had its Arms. The Inscription on the Marble tells us, that *Decius Veturius Philo*, the Son of *Spurius*, and his two Sons, who are also named, erected that Stone and that Figure, consecrated to the *Syrian Goddess* for the Health of *Germanicus Augustus*, Sovereign Pontiff and Tribune.

II. We come now to the most curious and singular Representation of the *Syrian Goddess*; this is the Inscription, *Mater Deor. Mater Syriae*. The Figure<sup>2</sup> is very extraordinary and remarkable in all its Parts. She is in a sitting Posture, and hath upon her Head an Episcopal Mitre, adorned on the lower part with Towers and Pinacles; over the Gate of the City is a Crescent, and beneath the Circuit of the Walls a Crown of Rays. The Goddess wears a sort of Surplice, exactly like the Surplice of a Priest or Bishop; and upon the Surplice a Tunick, which falls down to the Legs; and over all an Episcopal Cope, with the twelve Signs of the *Zodiack* wrought on the Borders. The Figure hath a Lion on each side, and holds in its left Hand a *Tympanum*, a *Sistrum*, a *Distaff*, a *Caduceus*, and another Instrument. In her right Hand she holds with her middle Finger a Thunderbolt, and upon the same Arm Animals, Insects, and, as far as we may guess, Flowers and Fruits, a Bow, a Quiver, a Torch, and a Sythe. This Figure, if it be indeed antique, represents Nature, as several Pictures of *Diana of Ephesus* and *Isis* do. What gives us room to suspect is, that we find this Figure only in some Drawings of *Pirro Ligorio*, an ancient *Neapolitan* Painter, who says he copied it from an Antique of *Virginio Ursini*, Count of *Anguillara*. This is that *Pirro Ligorio*, whom that skilful Antiquary, *Raphael Febretti*, frequently blames in his Book of *Trajan's Pillar*; but chiefly in his large Collection of Inscriptions. *Pirro Ligorio* pretends the Christian Bishops borrowed their Habits from hence. No doubt of it, he was ignorant that the Episcopal Mitre, Six or Seven Centuries ago, was only a Bonnet or Cap with a sharp Point, whereas this resembles exactly the Mitre of these later Ages. But what encreases our Suspicion the more is, we observe nothing of this kind in the Habits of *Cybele*, or any other Deity. Nevertheless, *Bellori*, a very skilful Antiquary, hath published it, and without intimating any manner of doubt concerning the Truth of this Monument.

III. In a Manuscript of Inscriptions of M. *Boissard*, in the Library of the Bishop of *Mets*, there is a Figure<sup>3</sup> like that of *Diana of Ephesus*, with this Inscription at the Bottom, *Syriae*, and with Lions on each Arm, and a mural Crown on her Head; a Robe covers her Shoulders, and falls very low behind; a great number of Paps, in three Rows, fill almost the whole Space of the Breast, and in this and in the rest of the Habit resembles exactly a *Diana of Ephesus*. From the Breast downwards, the whole Body is divided into several Rows; in the first



Now there is an Owl between two wild Beasts; in the second, an Eagle between two Birds; in the third, a Hare with some Insects; in the fourth, a Bird with a Bee and Flowers; and in the fifth, a Serpent with Grasshoppers: These Symbols intimate Mother Nature in the *Syrian* Goddess, after the same manner as in *Diana* and in *Isis*, who are sometimes taken for the same. We shall speak more fully to this when we treat of *Diana of Ephesus*.

- 4 IV. The next Figure <sup>4</sup> is a *Panthea* or *Polythea*; that is, one adorned with the Symbols of several Divinities: It hath a Crown with Turrets, like *Cybele*; and *Victory* puts another Crown of Laurel on her Head. In her right Hand she holds a *Caduceus*, the Symbol of *Mercury*, and a Branch, the Symbol of another God: In her left Hand the *Thyrusus* of *Bacchus*, and two *Cornucopia's*, the Symbols of Plenty; under the *Thyrusus* is a military Ensign of the Cavalry. At her Feet are two Bulls or Cows on one side, and on the other the Trunk of an Elephant. All this implies some Mysteries, which we shall leave to be explained by the more skilful in these Matters.

#### C H A P. IV.

- I. *Attis taken for the Sun.* II. *Why he was called both Boy and Woman.*  
 II. *A Pine-tree full of the Symbols of Cybele and Attis.*

1. **A**TTIS, that beautiful Youth we spoke of before, was a *Phrygian* Shepherd, or, if we may depend on *Lucian*, a *Lydian*; he was afterward Priest of *Cybele*, and first instituted her Worship and Ceremonies; and travelled from one Kingdom to another, to excite all the Nations to adore *Rhea*, or the great Mother. He was deify'd himself afterwards, and worshipp'd for the Sun. Besides, it is a general Opinion, that the *Sun*, *Serapis*, *Mithras*, *Dis*, *Typhon*, *Attis*, *Ammon*, and *Adonis*, were one and the same God. *Julian* the Apostate calls him the great God *Attis*: and Statues have been erected to him. *Lucian* mentions a Golden Statue of *Attis*, which was placed among those of *Bendis*, *Anubis*, and *Mithras*, who were all adored for the Sun. We see him joined frequently with the Goddess in the Monuments which we have explained just before; and sometimes he is pictured alone, as in the two following Figures, which are almost exactly alike. In  
 5, 6, both these <sup>5, 6</sup> he holds the Pastoral Pipe in his right Hand, and a Crook in his left.

II. The Habit is perfectly the same as that he hath in the second Figure of *Cybele*, excepting with this Difference, that in both these Figures his Habit opens in the Middle, so as to form almost a Circle, and shews all his Belly. A learned Modern informs us this was done to denote the two Sexes (*Geminam naturam*;) nor that he conceives *Attis* was an Hermaphrodite; no one hath ever asserted that; for tho' *Catullus* calls him Man and Woman, that is only on the account of his being castrated very young, and therefore had as much the Air of a Girl as of a Boy.

- 7 The last Figure, <sup>7</sup> which wants its Legs, is very like the foregoing, and differs only in this, that the Youth pictured with a *Phrygian* Bonnet wears a loose Robe, which he holds up with his right Hand, with Apples and other Fruits in it; and hath in his left a Branch. The *Phrygian* Bonnet inclines us rather to take it for *Attis*; yet others have taken it for *Vertumnus*, whose Sentiments we shall not oppose: The Fruits he bears in the Folds of his Robe are a Symbol of *Vertumnus*; but are also agreeable enough to *Attis* the Priest of *Cybele*, which Goddess is frequently



quently pictured in Company with *Attis* furrounded with all manner of Fruits, as we have observed in some of the Monuments above. But this is a Matter of no great Consequence. *Attis* is also called *Pappa*, according to *Diodorus Siculus*; and we find him often styled in Inscriptions *Menotyrannus*, because he is, on the account of his being taken for the Sun, Lord of the Months as well as the Years.

III. The Pine ' was consecrated to the great *Idean* Mother, is frequently represented with her, and is pictured without the Goddess on a Stone which was found in *Provence* in *France*, with all the Symbols of *Cybele* and *Attis* about it. Two *Tympanums* hang on the Branches of the Tree on one side, and on the other a Pastoral Pipe: a Crook of an uncommon Make is placed leaning on the Pine. *Attis's* *Phrygian* Bonnet is placed on the Top of a Pole: a Lion under the Tree. The Inscription, which follows, assures us these are all consecrated to the great *Idean* and *Palatine* Mother, which is the same with *Cybele*.

MATRIS DEUM MAGNAE IDAEAE PALATINAE  
EJUSQ. M. RELIGIONIS AD FANOR  
NAVIUS JANUARIUS

## C H A P. V.

*I. Saturn the Son of Coelus and Terra. II. The Justice and Equity of his Government. III. Concerning Coelus and Terra. IV. Concerning Oceanus and Tethys. V. Concerning Titan and his Sons the Titans, Cronus, Japetus, Hyperion and others. VI. Concerning Atlas, Epimetheus, and Prometheus who formed a Man.*

**I.** MYTHOLOGISTS make *Saturn* to be the Son of *Coelus* and of *Vesta*, who is the same as *Terra*; he castrated his Father, for fear he should have more Sons. This, says *Cicero*, was the general Opinion of all *Greece*. He had *Rhea* for his Wife, and by her several Sons: But discovering that he should be deprived of his Empire by some of his Sons, he devoured them all as soon as they were born: But *Rhea* being desirous to save *Jupiter*, gave the Father a Stone instead of the Child, which he immediately swallowed. *Jupiter*, when he was grown up, waged War with his Father, conquer'd him, deprived him of his Empire, bound him, and threw him down to Hell, with all his Confederates in the War. *Saturn* had three Sons by *Rhea*, *Jupiter*, *Neptune* and *Pluto*, and one Daughter *Juno*, *Jove's* Sister and Wife. Some add to these *Vesta* and *Ceres*; but Mythologists seldom agree about any Point. It was perhaps this Cruelty of *Saturn* to his Children, which occasioned his losing the Title of Father of the Gods; for we never find that Name given him, tho' his Wife *Rhea* or *Cybele* was called the Mother of the Gods, and the Great Mother, and worshipped as such thro' all Paganism. The fabulous Accounts, which frequently contradict each other, make *Rhea* to be also the Daughter of *Coelus* and *Terra*: but since *Rhea* is the same as *Cybele* and the Earth, according to the best Mythologists; she would, according to this, be her own Mother and Daughter; and also the Mother, Wife, and Sister of *Saturn*.

II. The *Roman* Historians say *Saturn* reigned after *Janus* in *Italy*, and governed his Kingdom with so much Justice and Equity, and established such an Equality of Conditions, that no one was a Slave or Servant to another; that no one had any Property of his own; and that all Things were common to all, as if they had but



one Patrimony among them. In Memory of this happy Time, the Feasts called the *Saturnalia* were celebrated in *December*, where the Servants sat at Table with their Masters; or, as others give the Account, the Servants only sat down at Table, and their Masters waited on them. This Reign of *Saturn* was called the Golden Age. The Mount which was afterwards *Mons Capitolinus*, was before named *Mons Saturninus* from *Saturn*; and *Italy* her self, according to *Dionysius Halicarnassensis* and *Justin*, was called *Saturnia*. It was *Saturn*, says *Cicero*, who governed the Course of Time, and the Revolutions of the Seasons, which is expressed by his Name in Greek; for *Cronos*, which is *Saturn*, is the same thing as *Chronos*, which signifies Time. He is called *Saturn*, because full of Years; quia saturetur Annis. He is said, allegorically speaking, to have eaten or devoured his Children, because Time consumes all Series of Years, and satiates it self with those that are past. He was bound in Chains by *Jupiter*, to prevent his Course being irregular; and was lastly confined by the Stars, as it were by Chains. It is plainly for this Reason, that he is represented very old and stooping, and with a Sickle in his Hand, as a Mark of his presiding over Agriculture. Sometimes he is drawn with his Feet bound, to signify, says *Apollodorus*, that the Seeds of the Earth, over which *Saturn* presides, are as it were bound and dead, till the Time of his Feasts, when they begin to spring up and grow. There are the fewest Monuments relating to *Saturn* of any of the Gods. M. Boissard hath given us one entire Image of *Saturn*, which is <sup>1</sup> an old Man leaning upon the Body of a Tree, that hath a Serpent wreathed round it. At his Feet lies the Sickle, his usual Symbol, and which was made by the *Telchines*, according to *Strabo*. We sometimes too see his Figure on the Consular Medals, <sup>2, 3, 4,</sup> with the Head of an old Man, and a Sickle behind. Besides the Children he had by *Rhea*, he had by *Phylira*, according to *Pliny*, or as *Xenophon* acquaints us, by *Nais*, a Son called *Chiron*, one of the famous Inventors of Physick.

PLATE  
V.

III. *Coelus*, or *Coelum*, was reputed to be the Father of *Saturn*, and *Tellus* to be his Mother. *Tellus* is often taken for *Vesta*, and other Divinities, as *Cybele*, *Juno*, *Ceres*, *Isis*, *Diana*, *Venus*, *Proserpine*, and others. I know of no particular Symbol for *Coelus*. *Tellus* is frequently represented by a Globe: When she was taken for *Cybele*, we observed before after what different Manners she was pictured. There was at *Rome* a Temple of *Tellus* or the Earth; but I do not know under what Figure she was worshipped there. It is probable that *Tellus* was represented by the Statue of a Woman, as the other Goddesses were; but I do not know of any particular Mark she was distinguished by from the other Goddesses. For tho' *Tellus* was sometimes taken for *Cybele*, and for other Goddesses, yet it is certain she had a particular Image of her own, and Worship distinct from that of the others, which were also taken for the Earth sometimes.

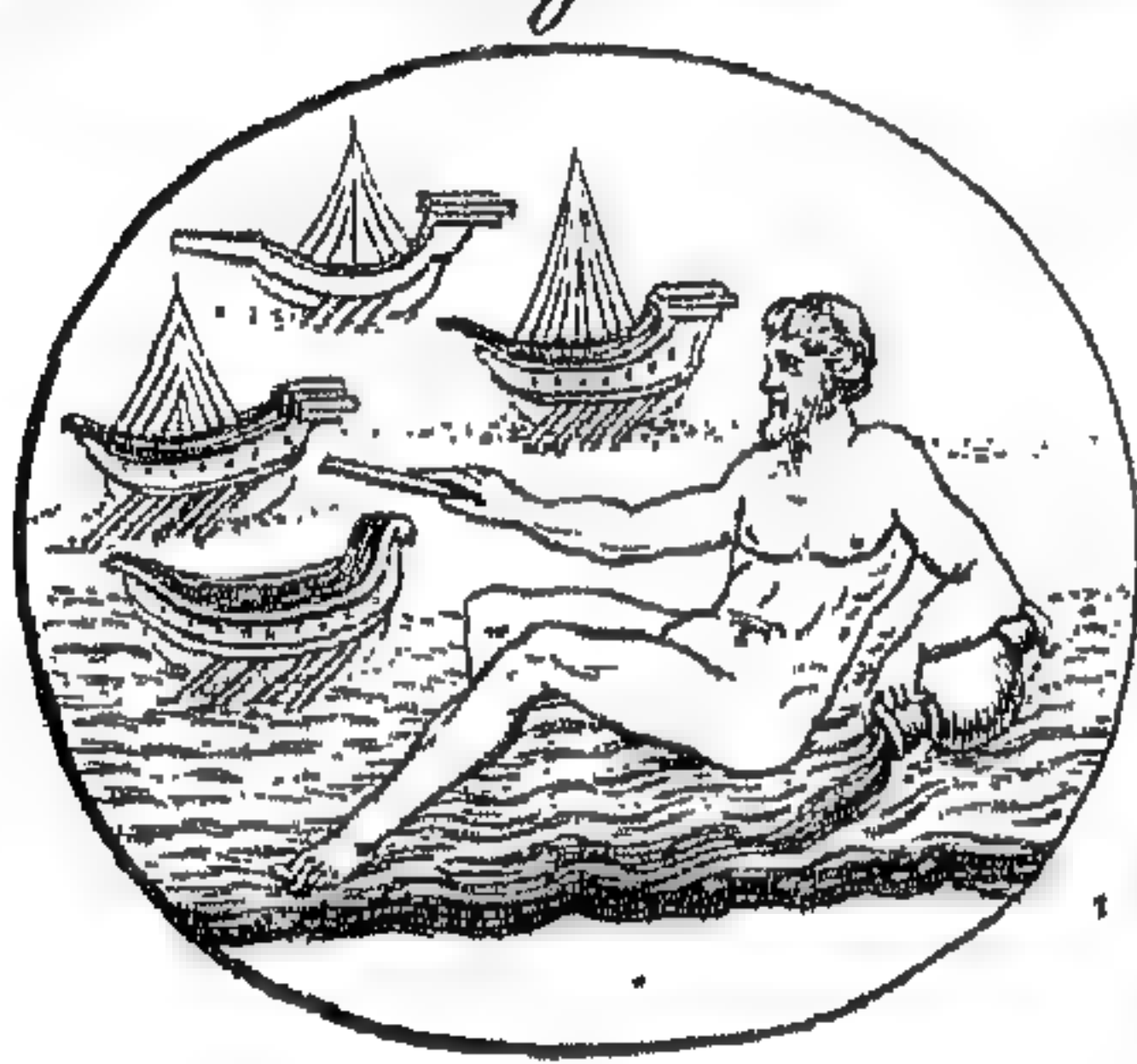
IV. *Oceanus* and his Wife *Tethys*, who is sometimes taken for the Sea, were the Children of *Coelus* and *Terra*. We see *Oceanus* sometimes represented in Monuments. One found at *Rome*, about the Middle of the Sixteenth Century, is an old Man <sup>5</sup> sitting upon the Waves of the Sea, with a Sea-monster on one side of him, and a Spear or Pole in his Hand. The other taken from a Gem, is an old Man <sup>6</sup> sitting upon the Waves of the Sea, with a great Number of Ships about him; the old Man holds an Urn, and pours out Water, the Symbol of the Sea, and also of Rivers and Fountains. Some may think perhaps both these Figures represent *Neptune*; and as *Neptune* is taken for the Sea, the Figures may be applied to either indifferently.

V. *Titan* also was the Son of *Coelus* and *Vesta*, which is the same as *Tellus* or the Earth. He had six Sons and six Daughters. His Sons were called *Titans*, by their Father's Name; but some Authors, and particularly *Diodorus Siculus*, are of Opinion,



OCEANUS<sup>5</sup>

SATURN.



Beger



vaillant



vaillant



vaillant

PROMETHEUS



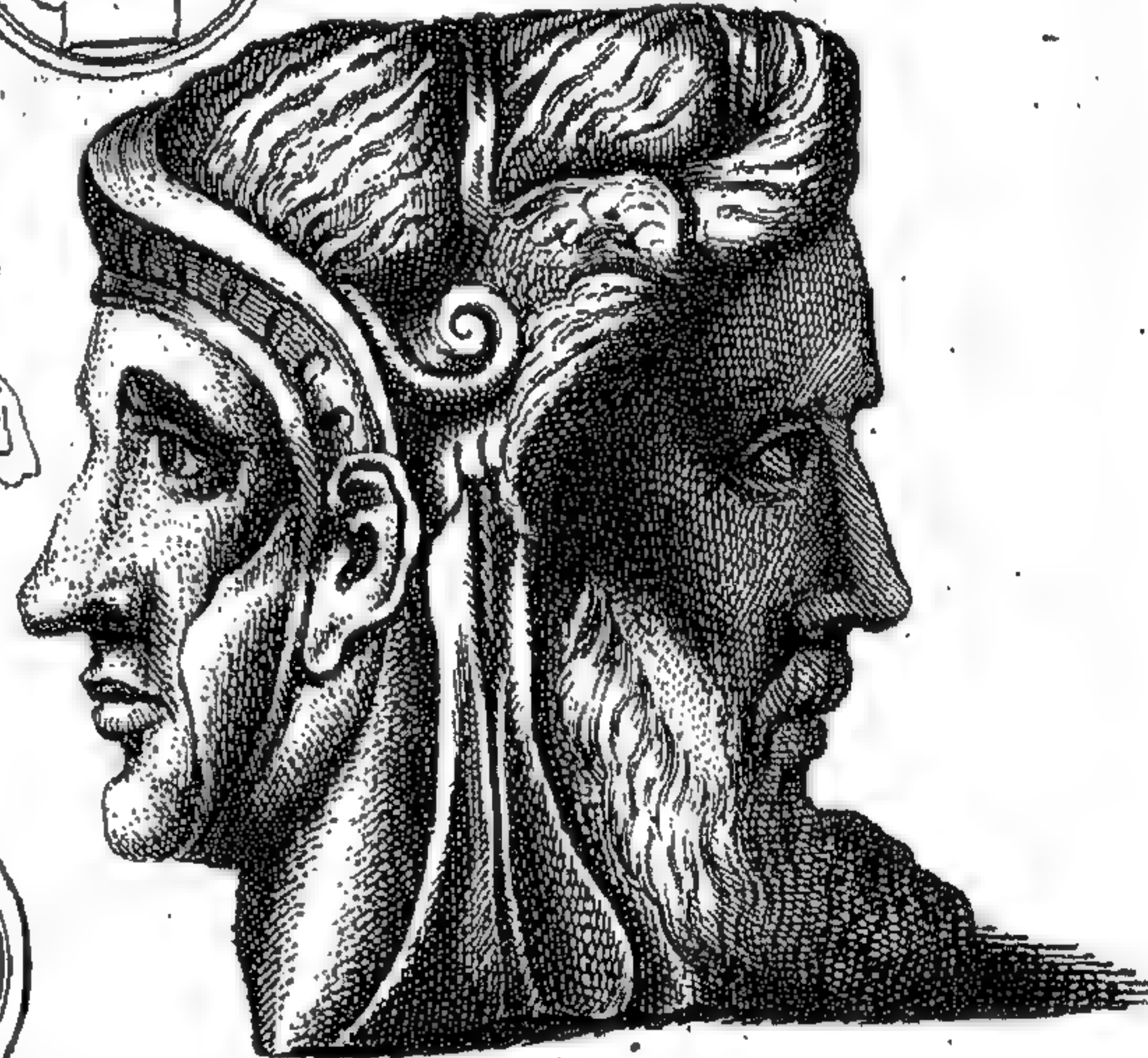
La Chaussée



9



IANUS<sup>8</sup>



Bonanni



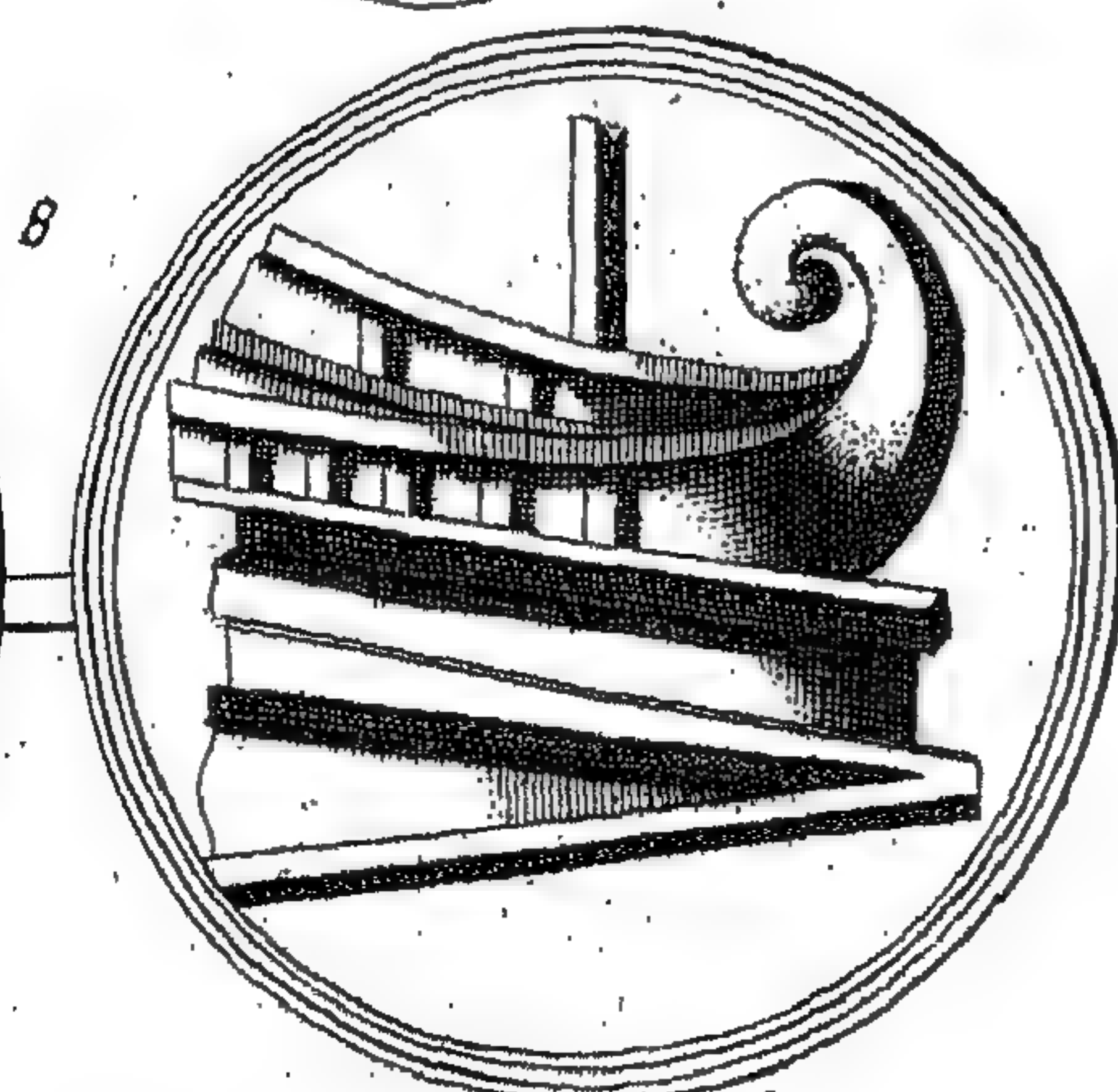
18



19



Bonanni



8



10

vaillant



vaillant



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nion they took their Name of *Titans* from their Mother *Titea*, whom they would have to be the Earth. But they who love *Hebrew* Derivations, say it comes from the Word *Tit*, which in *Hebrew* signifies *Clay*. Mythologists tell us, *Titan*, who was the elder Brother of *Saturn*, observing their Mother and Sister had a greater Affection for his younger Brother *Saturn*, than for him, yielded up his Birth-right to his Brother, upon this Condition, That he should destroy all his Male Children, that the Empire of the Heavens might by that means return to the Children of the Eldest. But discovering afterwards, that three of *Saturn's* Sons, *Jupiter*, *Neptune*, and *Pluto*, were preserved by the Management of *Ops* or *Rhea*, and that his Children were thereby deprived of the Succession to the Empire; with the Assistance of his Sons the *Titans*, he made War on *Saturn*, conquer'd him, and took him and his Wife and all his Children Prisoners, and kept them so till *Jupiter* came to Age, defeated the *Titans*, and delivered his Father, Mother and Brothers out of Prison.

*Diodorus Siculus* gives a full and very different Account of the *Titans*, from what we have delivered here. *The People of Crete* tell us, says he, that the *Titans* lived at the same time that the *Curetes* did, and inhabited the Country of *Cnossus*, where there are still to be seen some Ruins of *Rhea's* House, and a sacred Grove of *Cypress*. They reckon up six Sons and five Daughters of *Cœlus* and *Terra*, according to the Opinion of some; but others think they were the Children of one of the *Curetes* and *Titea*, and had their Name of *Titans* from their Mother. The Sons were *Cronos* or *Saturn*, *Hyperion*, *Cœus*, *Japetus*, *Crius*, and *Oceanus*. Their Sisters were *Rhea*, *Themis*, *Mnemosyne*, *Phœbe* and *Tethys*. Every one of these invented something useful for Life, and by that means gained Divine Honours thro' all the World. *Saturn*, their eldest Brother, was King, and civilized his People, who before were wild and savage; and by this means extended his Empire. He taught his Subjects Justice, and a Simplicity or Plainness of Manners. The People of his Age were so much profited by his Instructions, that they were all honest and virtuous; and this Virtue was crowned with Success and Prosperity in all their Actions. His Empire extended chiefly over the Western Nations, among which he acquired an extraordinary Fame. And for this Reason the Romans and Carthaginians, (when they were a People) and several other neighbouring Nations, celebrated great Feasts, and made Sacrifices in Honour of him, down to these later Ages. *Hyperion* was the first who made Observations on the Motions of the Sun, Moon and Stars, and distinguished the Seasons of the Year which are caused by them; and upon this Account he is called the Father of the Stars. Thus far *Diodorus*. *Homer* calls *Hyperion* himself the Sun; others call him the Father of the Sun. The Accounts of Mythologists are full of these contradictory Relations.

*Diodorus* says further, *Latona* was born of *Cœus* and *Phœbe*; and *Prometheus* of *Japetus*, who stole Fire from Heaven to give it to Men. The Meaning of this is, if we would look for Truth under this Fable, he invented Instruments to strike and kindle Fire with. *Mnemosyne*, one of the *Titanides*, invented the Art of Reasoning, and gave Names to all Things, and thereby enabled Mankind to discourse and express by Words whatever they wanted. Others attribute this great Invention to *Mercury*. The Goddess *Mnemosyne* is also said to be the Inventress of the Art of recording the Memory of past Actions, and took her Name from thence. *Themis*, according to the fabulous Story, found out the Art of Prediction, invented sacrificing to the Gods, and all the other Laws and Rites of Religious Worship, and Regularity, Order, and Peace. From hence, they who are employed to be the Conservators of the Worship of the Gods, and of human Laws, are called *Theismophylaces*, and *Theismothetes*. And from hence too, we say, *Apollo*, when he pronounces his Oracles, doth the Office of *Themis*, because *Themis* is the Inventress



ventres of Oracles. These Gods, who did so much Good to Mankind, not only acquired divine and immortal Honours, but also gained Heaven for their Seat and Habitation after Death. Thus *Diodorus Siculus*. He gives a very different Account in other Places of the *Titans*; but there is scarce one ancient Author who agrees with another upon this Article.

*Japetus*, who, according to the Account above, is the Son of one of the *Cu- vetes* and *Titæa*, is, according to others, the Son of *Coelus* or *Titan*, and of the Earth. He was, says the Fable, a Man of great Power in *Theffaly*, but unsociable, and more remarkable for the Virtue of his Children, than for his own personal Merit. He married the Nymph *Asia*, and had four Sons by her, viz. *Hesperus*, *Atlas*, *Epimetheus* and *Prometheus*. The *Greeks* esteem him to be their first Parent, and believe there is no one elder; and from hence arose the proverbial Expression among them, of calling very old Men, when they became decrepid, and doated, *Japeti*.

VI. Others say *Atlas* was the Son of *Jupiter* and *Clymene*, and King of *Mauritania*, who being advised by an Oracle to guard himself against a Son of *Jupiter*, entertained no Stranger in his House: *Perseus* resenting this Inhospitality of the Prince, shewed him the *Gorgon's* Head, which changed him into a Mountain, that was called *Atlas* from his Name, and which was of that extraordinary Height, that no one could see the Top of it; and therefore, according to the fabulous Story, it was said to support the Heavens. The *Atlantiades* were his Daughters, which are commonly reputed to be the same with the Constellations of the *Hyades* and *Pleiades*. This Fable is founded, say they, on this Matter of fact; that this *Atlas* was the first who discovered that Constellation.

To that of the *Hyades* and *Pleiades* let us join the Story of *Orion*. Fable describes *Orion* to exceed all the ancient Heroes for Stature and Strength of Body; and that he was a great Lover of Hunting. His prodigious Strength, joined to his Love of Glory, prompted him to undertake and compass wonderful Labours. The most remarkable of his Works, was the Port which he made at *Messina*, at the Request of King *Zanclus*, which was named *Acte*. *Hesiod* acquaints us, that *Orion* made the Promontory of *Pelorus*, by raising vast Moles in the Sea; and built the Temple of *Neptune*, which the People of the Isle had in great Veneration. *Messina* was anciently called *Zancle*, from the Name of *Zanclus*, King of that City, according to *Diodorus*; or, according to others, from *Zancle*, which signifies a Sickle, because *Messina*, as it appears to this very Day, is extended in the Figure of a Sickle. There are some Medals of *Messina*, with the Inscription *Dancle*, by the *Dorick* Change of the Z into D. *Orion*, after he had executed such stupendous Undertakings, went to *Eubæa*, and lived there; and, after his Death, was placed among the Constellations to immortalize his Name and Glory.

*Epimetheus*, a Person of an extraordinary Genius, was the first Inventor of the Art of making Statues, and form'd one of Clay: *Jupiter* being angry at this Attempt, turned him into an Ape, and banished him into the Islands called *Pithe- cusæ*, that is, the *Islands of Apes*. We shall speak presently of his Wife *Pandora*.

*Prometheus*, whom *Lucian* calls *Titan*, was, as we mentioned before, the Son of *Japetus* and *Clymene*. It was he who formed a Man out of the Clay of the Earth, and blended the four Elements, with so much Art, in the Composition of his Work, as to give it Force and Spirit: It was *Minerva*, according to *Lucian*, who endued it with Life, by breathing into it. The Poets tell this Story in another manner. *Minerva*, say they, admiring the Beauty of *Prometheus's* Work, offered him any thing in Heaven that could contribute to the Perfection of it.

Pro-



*Prometheus* answered, that it was necessary for him to see those Regions himself, in order to chuse what would be most proper for the Man he had made. *Minerva* carried him up to Heaven; where observing it was Fire which animated all the Cœlestial Bodies, he stole some of it, and brought it to the Earth. But Mythologists do not agree upon these Matters. *Jupiter*, enraged at the bold Theft of *Prometheus*, ordered *Vulcan* to form a Woman of the Clay of the Earth; this Woman was named *Pandora*. *Jupiter* gave her a Box filled with Plagues and Calamities, to carry to *Prometheus*, as a Present for Mankind. *Pandora* carried it to *Epimetheus*, who married *Pandora*: He took the Box, and opened it, and so let all the Plagues and Calamities fly out and disperse themselves among human Race. At last, when he perceived what he was doing, he shut up the Box, but too late; for now there remained nothing in the Box but *Hope*. *Jupiter* was exceeding angry with *Prometheus*, either upon account of his having stole Fire from Heaven, or because he had formed a Man, or, according to other Accounts, a Woman; or, lastly, because he had made an Attempt on the Virginity of *Minerva*. For his Punishment therefore he was ordered to be fixed to Mount *Caucasus*, where an Eagle, the Daughter of *Typhon*, tore him with his Beak, and eat his Liver; and because his Liver grew as much by Night, as was devoured by the Eagle by Day, his Torment was render'd perpetual. He endured this for a long time, till *Hercules* delivered him, and killed the Eagle. This *Hercules*, says *Philostratus*, was a different Person from the *Theban Hercules*, the Son of *Alcmene*. According to others, *Prometheus* was bound in Chains in a Cave at the Bottom of this Hill; and *Damis* says the Chains remained to be seen till his Time, and were made of a sort of Matter which no Man knew. Others acquaint us he was chained on the Top of the Mountain, where it is divided into two Summits, which are a hundred and twenty five Yards distant from each other; and that one of *Prometheus's* Arms was fastned to one Summit, and his other to the other Summit; such an exceeding Stature do they attribute to him! The Inhabitants of Mount *Caucasus*, as *Philostratus* goes on, make a continual War with the Eagles, tear their Young out of their Nests, and shoot them with burning Arrows; and say they do so to revenge *Prometheus*.

We shall see hereafter, among the Labours of *Hercules*, the Delivery of *Prometheus*, as it is represented on a curious *Roman* Marble. We shall give here a Picture of *Prometheus* forming a Man, with the Skeleton only as yet finished; he works with a Mallet and Chisel, which doth not seem to agree with the fabulous Story. *Pausanias* says, *Prometheus* had an Altar erected to him in the Academy at *Athens*.

## C H A P. VI.

I. *The Origin of Janus, and his Arrival by Sea in Italy.* II. *The different Sentiments of the Ancients concerning Janus or Jana, related by Macrobius.* III. *Why Janus is represented sometimes with two, sometimes with four Faces.* IV. *Of Janus Quadrivius.*

I. **T**HE Origin of *Janus* is, like that of the rest of the Gods, very uncertain. He came into *Italy* before *Saturn*, says the anonymous Author of the Origin of the *Romans*, and received *Saturn* on his Arrival; and for this Reason he was named first at Sacrifices, and with the Epithet of Father. As for what relates to his Parents, *Aurelius Victor* gives this Account: '*Crensa*, Daughter



ter of *Eretheus* King of *Athens*, a Lady of extraordinary Beauty, had a Child by *Apollo*, which was sent to *Delphos*, to be brought up and educated there. All this was done without the Privity of *Eretheus*. He gives his Daughter in Marriage to *Xipheus*, who, upon his having no Child, went and consulted the Oracle at *Delphos*, to know how he might become a Father: The God answered, he must adopt the first Child he should meet next Day. The first he found was *Janus*, and he adopted him. *Janus*, when he was grown up, fitted out a great Fleet, made a Descent on *Italy*, gained several Victories, made himself Master of a good Part of the Country, and seated himself on that Hill, which, from his Name, was afterwards called *Janiculus*. In the time of his Reign, *Saturn* being driven from his Kingdom, came also to *Italy*, was civilly received by *Janus*, and made a Colleague of the Empire. *Saturn* built a Fortrefs by Mount *Janiculus*, which he named *Saturnia*.

*Draco* in *Athenæus* gives us a different History of *Janus*, in this manner. *Janus* is reported to have had two Faces, one before and another behind him; there were both a Mountain and a River called *Janus*, because he had lived near them. He is said to have first invented Crowns, Ships and Boats, and to have coined the first Brass-Money: And this occasioned several Cities of *Greece*, *Italy* and *Sicily*, to coin Money, with the Impression of a double Head, and with a Boat, a Crown, or a Ship on the Reverse. What follows in *Athenæus* is so corrupted, that there is no making any Sense of it.

II. *Janus* was not of the Number of those Gods, whom the *Romans* called *Consen-tes*; and he is not, any more than *Saturn*, mention'd in the two Verses of *Ennius*, which reckon up the twelve Deities of the *Romans*. According to the Accounts of Mythologists, says *Macrobius*, all Families, in the time of *Janus*, were full of Religion and Holiness, and therefore he had divine Honours paid him. *Xenon* says, he was the first that built Temples, and instituted sacred Rites; and this is the Reason why, since that time, he hath been always mentioned at the Beginning of the Sacrifices. Others say he was called *Bifrons*, or two-faced, because he knew both past and future Things. But others pretend that *Janus* was *Apollo* and *Diana* both together; and that they are both expressed by those two Heads joined together behind. And indeed, according to *Nigidius*, *Apollo* is called by the *Greeks* *Δυσμῖος*; that is, Presiding over the Doors or Thresholds of Houses; and they placed his Altar at the Entrance into the Temple, to shew that he was Master of the Egress and Regress there. He was also called *ἀγυριεύς*, i. e. Governor of the Streets, because the *Greeks* called the Ways within the Walls of a City *ἀγυιαί*. *Diana* had also the Name of *Trivia*, by reason of the Power she had over all the Ways, according to the same Authors. But with us the Name only of *Janus* denotes that he presides over the Doors; for we call them *Januæ*, which signifies the same as *Δυσμῖος*. He is pictured also with a Key and a Rod, to denote that he is Keeper of the Doors, and Governor of the Ways. *Nigidius* assures us *Apollo* is *Janus*, and *Diana* *Jana*; *Diana* is made of the Word *Jana*, by prefixing only a *D*, which is frequently placed before *J*, to soften the Pronunciation. Thus for Instance, we say *reditur*, *redhibetur* *redintegratur*, &c. Some pretend to prove that *Janus* is the Sun, and that he is represented with two Faces, because he is Master of the two Doors of Heaven, or opens the Day at his Rising, and shuts it at his Setting. They say he is invoked first when we sacrifice to any other God, that thro' his Means we may have Access to that God we sacrifice to: As if by his Door the Prayers of the Supplicators are suffer'd to pass to the other Gods. His Statues very often have the Number CCC on the right Hand, and on the left the Number LXV, to denote the Length of the Year, the chief Mark of the Power of the Sun. Others will have *Janus* to be the World, or the Heaven; and that he



' he is named *Janus*, *ab eundo*, because he moves, and the World moves, always  
 ' turning round. *Cornificius* says, in his third Book of Etymologies, *Cicero* doth  
 ' not call him *Janus*, but *Eanus*, *ab eundo*, because he moves always. Hence it is  
 ' that the *Phoenicians* express this Divinity by a Serpent twisted round in a Circle,  
 ' biting and devouring its Tail, to denote that the World nourishes it self, sup-  
 ' ports it self, and returns back again into it self. And for the same Reason he  
 ' is represented by us looking four ways, as we see by the Statue brought from  
 ' *Falera*. *Gavius Bassus*, in his Book concerning the Gods, says he is pictured with  
 ' two Faces, because he is the Porter of the Gods above and Gods below: and  
 ' that he is drawn with four Faces, to denote that his Majesty fills all the Climates.  
 ' In the ancient Verses of the *Salii* he is styled the *God of Gods*. *Marcus Messala*,  
 ' who was Colleague with the Consul *Cneius Domitius*, and who was Augur five and  
 ' fifty Years, begins his Discourse on *Janus* thus. *He who forms and governs all,*  
 ' *who hath joined together the Natures of the Water and of the Earth, which, by*  
 ' *their Weight, tend always downwards, with the Fire and Soul, which, by their*  
 ' *Velocity, fly upwards, and confined them within the Heaven; which Heaven hath*  
 ' *by its own superior Force connected together and combined these so very different*  
 ' *Natures and Qualities.* In the Worship we pay this God we invoke *Janus Ge-*  
 ' *minus*, or with two Faces, Father *Janus*, *Janus Junonius*, *Janus Consivius*, *Janus*  
 ' *Quirinus*, *Janus Patulcius*, and *Clusivius*. We have already given an Account  
 ' why we invoke him by the Name of *Geminus*, or two-faced. We call him Fa-  
 ' ther, as being the *God of Gods*; *Junonius*, because he keeps the Entrance not  
 ' only of *January*, but of the other Months also, and because all the Calends are  
 ' under the Dominion of *Juno*. 'Tis for this reason *Varro*, in his fifth Book con-  
 ' cerning Divine Things, says, That twelve Altars were dedicated to *Janus* for  
 ' the like Number of Months. We call him *Consivius*, *à Conferendo*; that is, be-  
 ' cause of the Propagation of Mankind, which *Janus* is the Author of: *Quirinus*,  
 ' because of his warlike Spirit; this Word *Quirinus* is derived from a Lance, which  
 ' the *Sabins*, in their Language, call *Curis*. He is called *Patulcius* and *Clusivius*,  
 ' because his Sheepfolds are open and exposed in the time of War, and shut up  
 ' in time of Peace. This was the Occasion of this Appellation; in the War of  
 ' the *Sabins* with the *Romans* for the Rape of their Virgins, the *Romans* hast'ned  
 ' to shut the Gate at the Bottom of Mount *Viminalis*, which was afterwards called  
 ' the *Porta Janualis*, because the Enemy used great Endeavours to make themselves  
 ' Masters of it; but after it was shut it opened of it self, and so for three times suc-  
 ' cessively; and therefore the Soldiers not being able to keep it shut, stood to guard  
 ' that Pass; in the mean time, while the *Romans* were very hotly engaged with the  
 ' Enemy in another Quarter, a Report was spread suddenly that they were defeated  
 ' by *Tatius*. The *Roman* Soldiers, who had till then made a very brave Defence,  
 ' and kept the Gate, fled immediately; and as the *Sabins* entred to take Possession  
 ' of it, the Story is, that there rushed out such a Torrent of boiling Water from  
 ' the Temple of *Janus*, as made its way thro' this Gate, and scalded or drowned  
 ' all the *Sabins*. Upon Occasion of this Event, the *Romans* afterwards always  
 ' opened this Gate in time of War, as it were in order to make a Passage for this  
 ' God to go to their Aid.

III. Thus far *Macrobius*. And we find part of this Account verified in those Mo-  
 numents which still remain. He is commonly represented with two Faces, or two  
 Heads joined together by the hinder Parts, and generally both of them with a  
 Beard. The Ancients are not agreed upon the Meaning of those two Heads.  
*Plutarch* mentions two common Opinions of the Reason of it, but both doubt-  
 ful. He is pictured in this manner, either because being a *Greek*, and a Native  
 of *Perrhoebus*, he came to *Italy*, and settled among those barbarian People, and



changed his Language and manner of Living; or because he perswaded the *Italians*, a fierce and unpolish'd Nation, to change their Customs, to apply themselves to *Agriculture*, and civilize themselves. Some believed the Manner he was represented in, denoted his two-fold Knowledge of what was passed and to come. Others, who took *Janus* for the Sun, said his two Faces signified his rising and setting: Others again, that he was pictured with two Faces, because he was Coelestial and Infernal Porter. Some likewise thought, because *Janus* always begun the Year, that one of his Faces looked back on the old Year which was just ending, and the other forward on the new Year which was just beginning; and this comes very near to the Notion, that it intimated his Knowledge of what was past, and of what is to come. This last Opinion, that the two Heads or Faces do look on and import the old and new Year, is now generally entertained as the most probable. Yet there are some who think the two Heads represent *Janus* and his Colleague *Saturn*; and that when he is pictured with four Heads joined together, they represent *Janus*, *Saturn*, *Picus*, and *Faunus*, the first Kings of the Country; tho', instead of the two latter, others place *Romulus* and *Numa Pompilius*. Yet there are those again who pretend, and with greater Probability, that *Janus* with four Faces denotes the four Seasons of the Year. *Gavius Bassus*, who is quoted by *Macrobius*, tells us the four Heads signify, that *Janus* comprehended all the Climates. The only thing certain in this Matter is, that the Ancients differ as much in their Opinions concerning *Janus*, as the Moderns themselves do.

The common Manner in which *Janus* is represented, is with two Heads joined by the hinder Parts, both of which have Beards. Thus he is frequently pictured  
 8 on Medals, with a Prow of a Ship on the Reverse<sup>8</sup>. We shall give several of this sort, to shew some small Differences in those united Heads. In a Medal of *Commodus*, *Janus* is represented standing<sup>9</sup> on the Threshold of a Gate, with two Faces with Beards, holding a Spear in his right Hand, and lifting up his Garments with his left; he seems here to act in the Office of Porter, which the Ancients attributed to him. Another Medal of *Pertinax* hath a *Janus* with two Heads, standing and holding a Spear, with this Inscription, *Janus Conservatori*. And on those of *Antoninus Pius*, the *Janus* with two Heads with Beards ends in the Form of *Terminus*.

There are a great many Varieties which deserve to be taken notice of in these Medals. There is one with two Heads of a Man without a Beard, with this Inscription MGN; and on the Reverse *PIUS IMP.* with the Prow of a Ship. The two Heads are those of *Pompey* and his Son *Sextus*, whom they resemble very much. The  
 10 others, where the Heads are without a Beard<sup>10</sup>, do, according to some, represent *Jana*, which is the same as *Diana*, or perhaps *Apollo* and *Diana* his Sister, according to the Explanation of *Macrobius* mentioned above. It will be very proper to consult in this Matter the curious Dissertation of M. de Boze upon *Janus*, about Page 22. The Greek Medals too of *Reggio* have Heads joined together without Beards; and so have those of *Tenedos*. But in some of them one of the Heads hath a Beard, and the other none. In some Medals of the Family of the *Rubrii*, the Heads of *Mercury* and *Hercules* are joined together after the same manner, each with his proper Symbol: But of this in its own place.

*Janus Quadrifrons*, or with four Faces, is found in the Roman Monuments, exactly like the Representations of him in the Prints here. In a Medal of *Adrian*, a *Janus* with four Faces holds a Spear in his left Hand. M. de Boze is of Opinion, that *Janus* on the Reverse, and which is derived from *eanus*, *ab eundo*, because he always moves, doth probably signify the Progresses *Adrian* made thro' several of the most distant Provinces of the Empire. There are, besides those I mentioned,



mentioned, several other Medals of *Janus*, which the Reader will take notice of.

The Ancients, says *Macrobius*, represented him with a Key and a Rod. But these sorts of Figures of him have not reached to our time, no more than those where the Fingers of both Hands were joined together in such a manner as expressed the Number three hundred and sixty five, according to *Macrobius*; or three hundred and fifty five, according to *Pliny*; which denotes the three hundred and fifty five Days of *Numa's* Year. *George Codinus*, in his *Constantinople*, mentions three hundred and sixty five, as *Macrobius* doth.

As to what concerns that Figure, or rather Symbol of *Janus*, by which the *Phœnicians*, as *Macrobius* tells us, used to represent that God, namely a Serpent bending its Body into a Circle, and biting its own Tail, we find nothing like it in the ancient Monuments of *Janus* which remain. But this Figure of a Serpent biting its Tail is seen frequently in the *Mithras* and *Abraxas*, which is thought to denote the Sun and its Course. But of this hereafter.


IV. *Janus Quadrivius* means properly the God of the High-ways, especially the Meetings of four Streets. But in several Authors it signifies no more oftentimes than an Arch raised in the Form of a Cross, where four Streets meet. Thus *Cicero*. It is an Arched Way which Merchants used to sit under for Shelter from the Weather and Rains. But of this we shall speak in the third Volume. There were three of these *Janus's* erected at *Rome* at the same time, as *Livy* acquaints us at the End of the First Book of the Fifth Decade.

## B O O K II.

Containing *Jupiter* and his Brothers and Sisters, *Juno*, *Vesta*,  
*Neptune*, *Pluto*, and *Ceres*.

### C H A P. I.

I. *The Birth of Jupiter.* II. *The Manner of his being saved by Rhea; and of his War with his Father Saturn.* III. *Authors mention several Jupiters.* IV. *Jupiter foster'd in the Cave Dicte, under the Care of the Curetes and Corybantes.* V. *Jupiter represented with the Thunderbolt, his Symbol. The Shape of the Thunderbolt.* VI. *The Eagle the other usual Symbol of Jupiter.* VII. *The Goat was also sacred to Jupiter. Several Epithets of this God.*

I.  **JUPITER**, the Son of *Saturn* and *Rhea*, had been devoured by his Father as soon as born, according to the Story, if his Mother had not given *Saturn* a Stone instead of the Child, which he swallowed immediately. *Saturn* took this Method to destroy all his Children, because he had been foretold by *Coelus* and *Terra*, that one of his Sons should deprive him of his Empire. Others say he did it according to an Agreement made between him and his elder Brother *Titan*, who would not have yielded the Empire to him, but on Condition that he should destroy all his Children, that the Succession might devolve again on the elder Branch.

II. *Rhea*

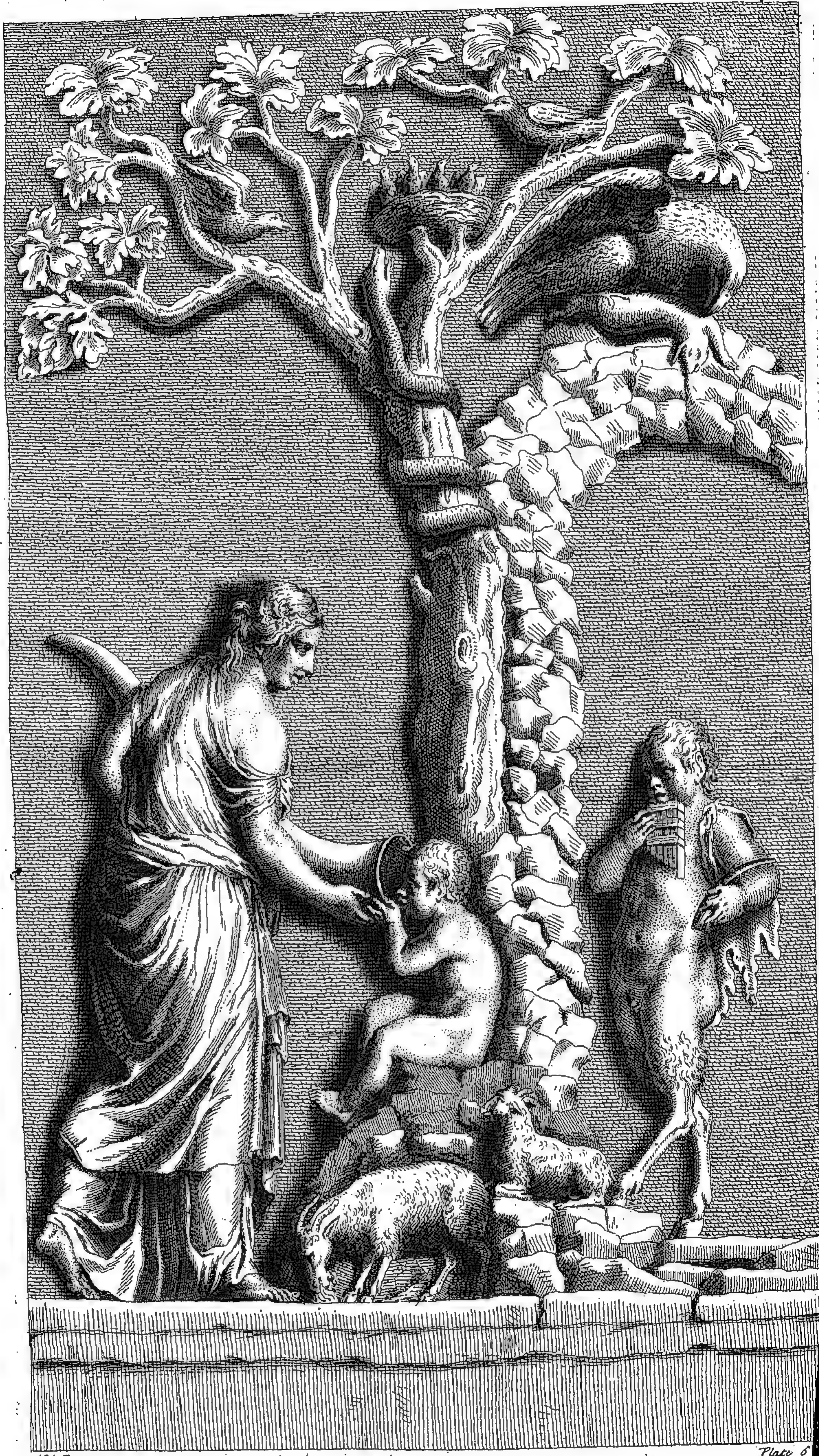


II. *Rhea* (says *Apollodorus*) when she was with Child of *Jupiter*, in order to preserve him, retired into *Crete*, where she was delivered in a Cave called *Dictæ*, and gave the Infant to be nursed by the *Curetes*, and the Nymphs *Adrastea* and *Ida*, Daughters of the *Melissæ*. The Nymphs made *Almathea* suckle him, and the *Curetes* in the mean time guarded the Infant in the Cave; and by clashing their Arms together, made such a Noise, as prevented *Saturn's* hearing the Cries of the Infant. *Rhea*, to save *Jupiter*, gave *Saturn* a Stone wrap'd up in swadling Cloaths, which he presently swallowed, imagining he had devoured his Son. When *Jupiter* was grown up, he took *Metis*, that is, *Prudence*, the Daughter of *Oceanus*, for his Companion; and she gave *Saturn* such a Physical Draught, as made him vomit up again the Stone he had swallowed, and besides it all his Children which he had devoured. Their Names were *Vesta*, *Ceres*, *Juno*, *Pluto* and *Neptune*. *Jupiter* forming a Confederacy with his Brothers, made War on his Father *Saturn* and the *Titans*. After a War of ten Years, *Tellus* the Earth foretold *Jupiter* he should conquer, if he could deliver those first who were imprisoned in *Tartarus*, and make use of their Assistance in this War. He attempted it, killed their Goaler *Campe*, and freed them from their Chains. The *Cyclops* gave *Jupiter* the Thunder, the Lightning, and the Thunderbolt; *Pluto* a Helmet, and *Neptune* a Trident. With these Arms they conquer'd the *Titans*, imprisoned them in *Tartarus*, and gave the Custody of it to the *Hecatonchiri*, or Giants with a hundred Hands. The three Brothers divided the Empire among them. *Jupiter* had Heaven for his Share, *Neptune* the Sea, and *Pluto* Hell. *Xenophon* reckons *Chiron* among the Brothers of *Jupiter*, as such by the same Father, but not by the same Mother. *Jupiter* was the Son of *Rhea*; but *Chiron* of *Nais*, or of *Phyllira*, according to *Pliny*.

III. This whole Account seems to be Symbolical. But not to offer at any Interpretation of these Allegories, we shall proceed to deliver the other Histories of *Jupiter* and his Birth. The *Theologi*, as *Cicero* remarks, reckon up three *Jupiters*, the first and second of which were born in *Arcadia*, the one of his Father *Æther*, which imports the highest Region of the Air; and from this *Jupiter* descended *Proserpina* and *Bacchus*. But the second *Jupiter* was born of *Coelus*, and was the Father of *Minerva*, the Inventress of the Art of War. The third *Jupiter* was descended of *Saturn*, and born in *Crete*, where also his Sepulchre is pretended to be. *Cicero* speaks in other Places of several *Jupiters* who reigned in different Countries. They who write the History of *Jupiter* as a Man, make him commonly King of *Crete*; and it is likewise believed, there were two Kings of *Crete* of that Name; it being impossible, that he who was nursed by the *Curetes*, and therefore was more ancient by several Ages than *Agenor*, should be the same with him who stole *Europa*, the Daughter of *Agenor* King of *Phoenicia*. For the same Reason the Rape of *Ganymede*, the Amours of *Jupiter* with *Danae*, *Latona*, *Semele*, *Alcmene*, and several others, cannot be conceived of one Man. It is conjectured that the Actions of several Men of the same Name were attributed to *Jupiter*. But *Homer* and the Poets, who consider *Jupiter* as immortal, and the Father of the Gods, have imputed to him all the Rapes, Violations and Adulteries, without any regard to the Diversity of the Times, because the Immortality they honoured him with, was a sufficient Answer against any Imputation of *Anachronism* in their Accounts. Ecclesiastick Writers, as well as prophane Authors, give us so very large Histories of *Jupiter's* Actions, that it would be an immense Labour to collect together all their Relations. We shall content our selves with delivering here what is more generally received, and relates more particularly to that great Number of Monuments which we have collected concerning this Deity.

IV. The









Seguin



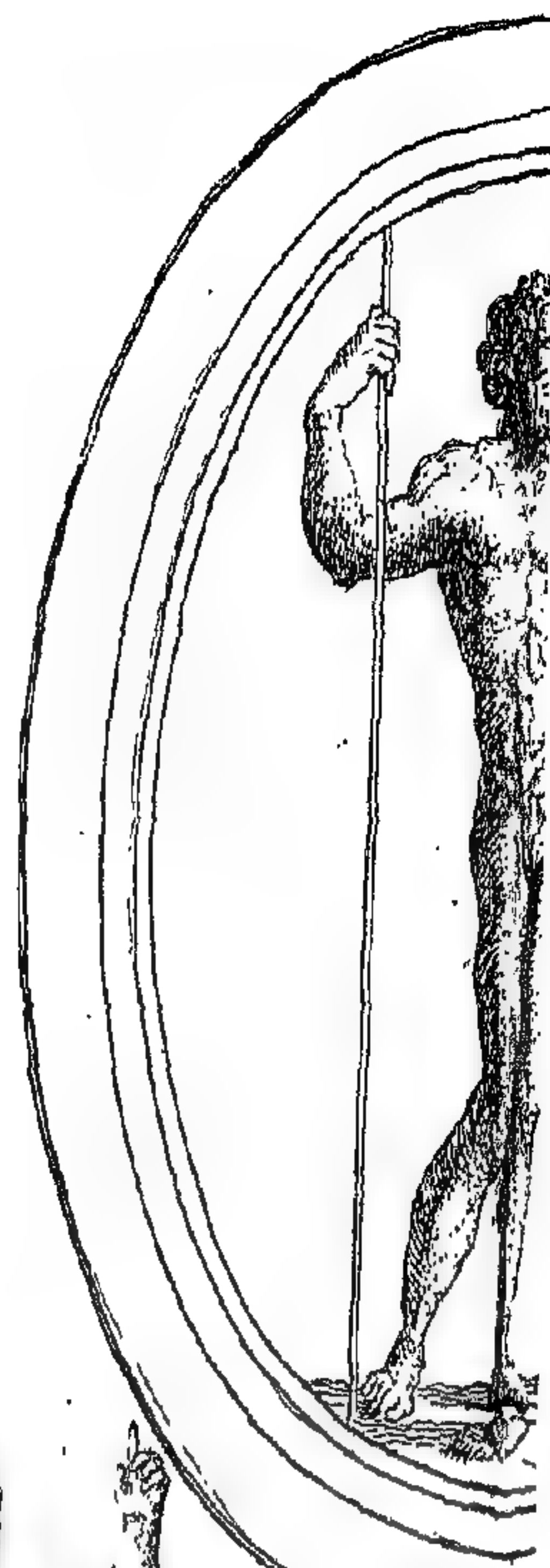
Seguin



Tristan



Tristan



ΑΓΓΕΛΟΝ



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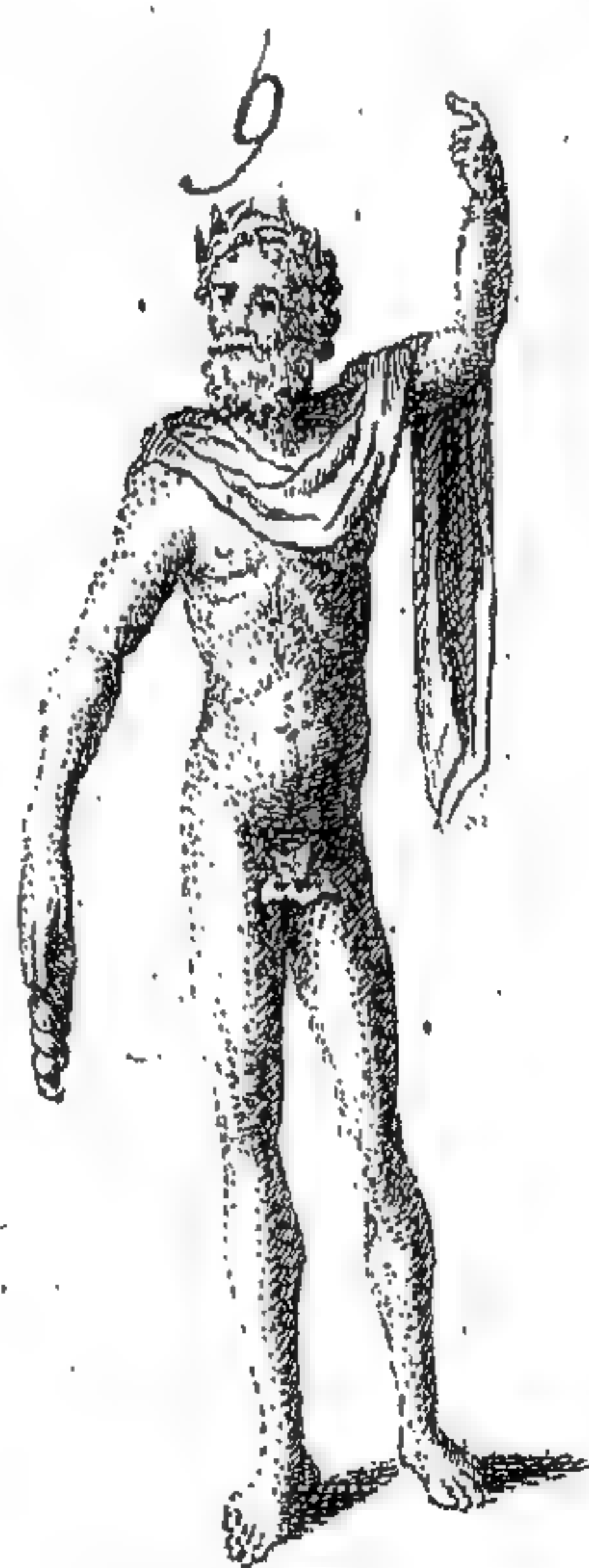
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Des. Germ. de Prez



de M<sup>r</sup> La de fontenu



La Chaux



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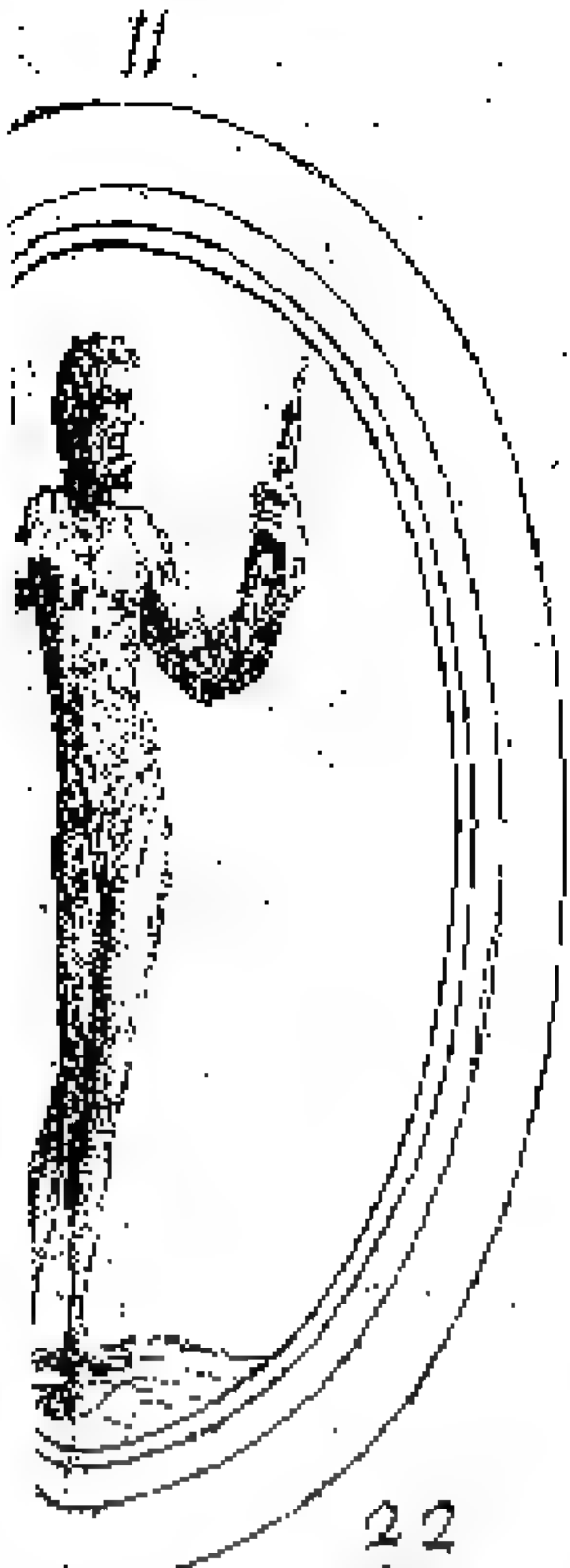


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La Chaux







IV. The first represents *Jupiter*, an Infant, sitting at the Entrance of the *Diæan* Cave, nursed by *Amalthea*, who gives him Goats Milk to drink out of a great Horn. A little Satyr plays upon the Flute or *Tibia* behind *Jupiter*. The Eagle tearing a Hare to pieces is placed there, because he is the Bird of *Jupiter*. The two other Birds, which defend their young ones in a Nest from a Serpent that attacks them, seem placed there only for Ornament. Abbot *Sequin* thinks the Reverse of a Medal of *Antoninus Pius*, where an Infant in Swadling-Cloaths<sup>1</sup> is lifted up to Heaven, signifies the Birth of *Jupiter*; and that those below, who are drawn beating the *Tympanum*, and playing on several Instruments, are the *Curetes* and *Corybantes*, who by the Order of *Rhea* make a great Noise to hinder *Saturn* from hearing the Cries of the Infant, whom he would devour if he had discovered him, as he had done his other Children. Another Picture<sup>2</sup> shews *Jupiter* in the Arms of a Nymph, or of one of the *Melissæ*, the Daughters of *Melissus* King of *Crete*, who took care of his Education. The Eagle favours this Explication, and the *Cornucopia* denotes the Horn of *Amalthea*, which we see is made use of to feed the Infant. The Woman who holds the Infant *Jupiter* hath a Crown on her Head, perhaps this is *Rhea* with a mural Crown as usual; but the Figure is too small to express every Particular clearly. Another Medal<sup>3</sup> published by *Tristan* hath two *Curetes* striking their Shields, and dancing round the Infant, who cries. We shall explain hereafter who these *Curetes* and *Corybantes* and *Cabiri* are, which several learned Men have mistaken for the same. The Infant *Jupiter*<sup>4</sup> sitting on a Goat is often represented on Medals and in other Monuments. Representations of this kind have also been made of young Princes, Emperors Sons, in Flattery to them, as appears by Medals of *Valerian* the Younger, and by a Marble which we shall give in the Chapter of *Mercury* hereafter. This is what we have to offer concerning the Infancy of *Jupiter*.

V. *Jupiter* is generally represented with a Beard, naked, or half naked, and with his Symbol the Thunderbolt in his right Hand, as a Mark of his Power and Sovereignty over the Gods and Men. The Thunderbolt of *Jupiter* is pictured upon Medals and ancient Monuments two different ways. The first is like a Torch flaming at both Ends, so as in some Images to appear only one Flame. The other like a pointed Instrument armed with two Arrows at both ends. The famous *Legio Fulminatrix*, or *Thund'ring Legion*, had the Thunderbolt pictured so on the Shields of the Soldiers. *Lucian*, who says *Jupiter's* Thunderbolt was ten Cubits long, seems also to give it this Form, when he pleasantly introduces *Jupiter* lamenting that he had a little while ago darted it against *Anaxagoras*, who denied the Being of any Gods, and *Pericles* had diverted the Blow, and turned it upon the Temple of *Castor* and *Pollux*, which had reduced it almost to Ashes; and the Thunderbolt was so much bruised against the Stone-Walls, and its two principal Points so blunted, that it would be of no use till it was worked up again. The Thunderbolt is represented in these two Manners in the following Images<sup>5, 6, 7,</sup> *Jupiter* is sometimes crowned with Laurel, as in the two next Figures<sup>8, 9,</sup> In another Monument he hath a Crown of Rays<sup>10,</sup> which denotes his being King of Heaven and Earth, without any other Symbol peculiar to his Divinity. In his right Hand he holds a *Patera* or Cup, and in his left a Sceptre. The two other<sup>11, 12,</sup> have a Spear in one Hand, and the Thunderbolt in the other.

VI. Another Symbol frequently used is the Eagle, which is generally observed in his Pictures. Sometimes he is represented sitting<sup>13</sup> with an Eagle at his Feet, a Cup or *Patera* in his left Hand, and a Pike or long Spear in his right; on the Reverse of the Medal there is another Eagle holding the Thunderbolt in its Talons, and a Crown in its Beak, a Symbol of *Jupiter Victor*, or the Victorious. He is represented also holding in his left Hand a winged *Victory* offering to crown him,



him<sup>14</sup>, and in his right a Spear, with an Eagle at his Feet. *Jupiter Victor* is also represented<sup>15</sup> in the Entry of a Temple.

VII. The Goat<sup>16</sup> on the Reverse of the Medal is a Mark of *Jupiter* the Preserver. The Goat was consecrated to him, because, according to several Ancients, he was suckled by a Goat: And because *Amalthea*, who is said by some Authors to be the Daughter of King *Melissus*, is reckoned to have been a Goat by others. The *Jupiter*<sup>17</sup> of M. *Foucault* is remarkable for having a Thunderbolt in each Hand, which I do not remember to have observed any where else. The next is<sup>18</sup> distinguished from the others only by a particular Ornament on the Head. *Jupiter Custos*<sup>19</sup> or the Protector is represented on the Reverse of a Medal with a Spear in his Hand, sacrificing on a flaming Altar, perhaps to signify, that nothing protects a Nation so much as Religion and Piety. In the Inscription *Jovis Custos*, *Jovis* is the nominative Case, according to the ancient Usage of the *Romans*, as we find by those two Verses of *Ennius*.

*Juno, Vesta, Minerva, Ceres, Diana, Venus, Mars,  
Mercurius, Jovis, Neptunus, Vulcanus, Apollo.*

*Jupiter Sponsor*<sup>20</sup> places his Hand on the Emperor *Commodus*'s Shoulder, who holds in his right Hand a Globe, the Symbol of the World, importing that *Jupiter* promises and vouches that *Commodus* shall govern the *Roman* Empire worthily.

The next Figure is very singular. *Jupiter*<sup>21</sup> sits with all his Symbols above-mentioned about him, and with a *Petagus* and *Caduceus* above, which are the Symbols of *Mercury*, and signify perhaps that Power ought always to be accompanied with Prudence; or, that as *Jupiter* is the Protector of the Imperial Family, *Mercury* is their Guide. And the Inscription, *Custos Domus Augusti*, or Protector of the *Augustean* Family, requires such Powers in *Jupiter*, because a Protector ought to have Power and Wisdom, both which are signified by these Symbols.

By the next Figure sitting on a Throne, *Jupiter the King*<sup>22</sup> is represented: the Statue wants its Arms, and it probably had in one a Thunderbolt, and in the other a Scepter or a Wand, as we find in other Monuments. It is the general Opinion that this *Jupiter* was the *Genius* of the Family of *Isidorus*, from the Words of the Inscription, *To Jupiter the King, to the Genius of the Family of Isidorus*. The *Genius* of a House or Family, was the same as what is more generally called *Lar* or *Lares*, or Household Gods; for sometimes the *Di majores*, the Gods of the first Rank, were made *Lares* or Household Gods, as we shall shew when we come to treat particularly of the *Lares*.

In another Monument he is represented contrary to the usual Custom sitting between two Sphinx's<sup>23</sup> which have lost their Heads. Its right Hand which is lost held probably the Thunderbolt. It might be doubted whether or no this were a Statue of *Jupiter*, were it not for the Inscription, which expresses that it is a Vow to *Jupiter Opt. Max.* for the Health of *Germanicus Augustus*, *Pontifex Maximus*, and Tribune of the People. *Decius Veturius Philo*, the Son of *Spurius*, and his two Sons, vowed this Statue; and are the same who made a Vow of the like Nature to the *Syrian* Goddess for *Germanicus*. The next Figure is a Bust of *Jupiter*<sup>24</sup>, with a Diadem on his Head as King; and in the next he is<sup>25</sup> crowned with Laurel as Conqueror. In the next I do not know whether he wears a plain Crown or a Diadem<sup>26</sup>.

A Medal publish'd by M. *Choul*, shews us *Jupiter* sitting upon a Ram<sup>27</sup> with a Sceptre in his Right-hand; this is *Jupiter Serapis*, as appears by the *Calathus* on the Head, which is the Symbol of *Serapis*, and of *Jupiter Serapis*. In another of







of the same<sup>28</sup> *Jupiter*, he is seated on a Throne with an Eagle and a Spear; the Sun and Moon are pictured over his Head. The Sun, which is represented by a large Star, is in a Chariot with four Horses, and the Moon, denoted by the Crescent, in a Chariot drawn by two Bulls. Thus far every thing is probable enough in the Explication, but on the reverse of this Medal, the Star is placed over the Chariot drawn by Bulls, and the Crescent over the Chariot drawn with four Horses, which seems to contradict the Explanation above; but perhaps the Star and Crescent on the reverse were misplaced by the mistake of the Graver. At *Jupiter's* Feet two Men lye along with the *Fasces* in their Arms, in the same manner as Rivers are generally represented in Medals, which probably signifies the lower Elements of Earth and Water, so that all the four Elements may be conceiv'd to be represented here; the Air and the Fire by the two Chariots, and the Water and the Earth by the two Men at the bottom. Thus *M. Choul* hath explained this Medal. All the round of the Medal hath the twelve Signs of the *Zodiack* pictured in it. The whole together seems to signify plainly that *Jupiter* is the Lord of Heaven and the Stars, of the Earth, and all the Elements.

## C H A P. II.

*I. A fine Statute of Jupiter. II. He Thunder-strikes the Giants; the History of the Giants. III. Of Jupiter Stator, the meaning of Vejovis. IV. Jupiter Propugnator, Feretrius, Olympius, Capitolinus. V. Jupiter Axur without a Beard, Jupiter of Crete, Jupiter Cassius, Acræus and Labradensis.*

**I.** **T**HE first Figure in the next Plate was designed by that celebrated Painter **PLATE VIII.** *L. Brun* at Rome, and is graved here after his Drawing. *Jupiter* sits on an Eagle, holds a Thunderbolt in his right Hand, and lifts up a Wand with his left. In another Medal<sup>1</sup> *Jupiter* sits with an Eagle at his Feet, and with a Thunderbolt in one Hand, and a Spear in the other.<sup>2</sup>

**II.** In the seven next Medals *Jupiter* appears darting Thunder at the Giants. In the first<sup>1</sup> *Jupiter* darts his Thunder, and a Giant is represented Thunder-struck by him; the Giant hath Serpents for Legs, denoting plainly the War of the Giants against the Gods. We shall find hereafter the Giants represented in this Form on other Medals. These monstrous Giants, with Serpents instead of Legs, and having each a hundred Hands, according to some Authors, got a-top of the highest Mountains, or as others give us the History, piled up *Offa* on *Olympus*, and *Pelion* upon *Offa*, and threw Pieces of the Rocks of a prodigious size against Heaven and the Gods. Those Pieces which fell into the Sea, became Islands, and those which fell back on the Earth made Mountains. The *Mythologists*, who generally differ very much in the Accounts they give, do so in a more extraordinary manner in this Story. The most general Opinion is, that the Gods terrify'd at the sight of these Monsters fled into *Egypt*, and being tired with their long Flight, and still thinking they were in danger, changed themselves into the shapes of several Animals, as *Lucian* tells us; *Jupiter* turned himself into a Ram, *Mercury* into a Dog, *Pan* into a Goat, and the rest of the Gods took forms of Ibis's, Crocodiles, and Apes, and *Juno* that of a Cow. Upon this account (some say) the *Egyptians* worshiped the Gods under Figures of Animals. At last by the Counsel of *Minerva*, and the Assistance of *Hercules*, the Gods were restored to their Empire, and the Giants routed. *Enceladus* was put under Mount *Ætna* to be tormented by the Fire there. All *Sicily* was scarce enough to cover the Body of the Giant



Giant *Typhon*. *Alcyoneus* was killed by *Hercules's* Arrows. *Jupiter* and *Hercules* together killed *Porphyrio*, attempting a Rape on *Juno*. *Apollo* and *Hercules* struck out *Ephialtus's* Eyes with Arrows, *Hercules* the right Eye, and *Apollo* the left. *Hercules* killed *Eurytus*; *Minerva*, *Pallas*; *Hicete*, *Clytius*. *Polybotes* another Giant fled into the Island *Cos*, but *Neptune* pursued him, tore up a part of the Island and threw it upon him, and with this piece of the Island, and the Giant's Body, made another Island called *Nisyros*. *Mercury* killed *Hippolitus*; *Diana*, *Gratio*; *Mars*, *Mimas*; and the *Parcae*, or *Fates*; *Agrius* and *Thoos*. *Jupiter* at last destroy'd all the rest of the Giants with his Thunder. This Story is represented in short on the reverse of this Medal: An Account more monstrous than those Giants which it describes.

The three first of the six *Jupiters* thund'ring, which follow, are taken from the Medals of the *Brutii*, a People of *Italy*, and are pictured in a Posture just ready to dart the Thunderbolt with their right Hand, and holding a Spear in their left.

- 4 The first ' of the three hath behind him a Crescent, and before him a *Cornu-*  
5 *copia*, the mark of the Plenty he bestows on the Country. The second ' hath  
6 only the *Cornucopia*, and the third ' none of these Symbols.

- 8, 7 The two next ' ' taken from some *Athenian* Medals, dart the Thunderbolt like the former, and stretch out the left Hand. One hath an Eagle at his Feet, and a Vase with two handles behind him; the other hath a Wheel before him; perhaps the Wheel and the Vase were the marks of the Coiner. *Jupiter* the De-  
9 fender ' in a posture ready to dart the Thunderbolt, hath also a Spear in his left left Hand, and hath round him Seven Stars, which mean plainly the Seven Planets.

- 10 A fine Medallion <sup>10</sup> of *Antoninus Pius*, publish'd out of the Cabinet of *M. Sabbatini* an Antiquary of *Rome*, hath on its reverse *Jupiter* pictured without a Beard, with a Spear in his right Hand, and the Thunderbolt in his left: On one side is an Altar with an Eagle upon it, and on the other side an *Atlas* with one Knee on the Earth, supporting the Globe or the World on its Shoulders. On one side of the Altar a Man is represented striking down another, which signifies perhaps the Battle of the Giants, or *Hercules* killing some Enemy. The Figures are so very small, that they cannot be clearly discerned. We meet with *Jupiter Conservator*  
11 ' or the Preserver on several Medals. In this we publish now, and which is a reverse of a Medal of *Trajan*, he is stiled the Preserver of the Father of his Country. He holds in his right Hand the Thunderbolt, and a Spear in his left, he extends his Robe to cover the Emperor who stands under his right Hand; we meet with the same Representation in the Medals of *Commodus* and *Gordianus*. The Emperors are represented there of a very small Stature, and like Children almost, signifying plainly, that however great they were, with respect to their Empire over Men, they were very little in comparison of *Jupiter*. We took Notice before of  
12 *Jupiter* the Conqueror, but shall give here one more Image of him <sup>12</sup>, from the reverse of a Medal of *Vetellius*, where he is represented sitting, and holding a Victory in his right Hand, and a Spear in his left; he is pictured also standing in several Medals, with the same Inscription of Conqueror.

- 13 III. *Jupiter Stator* <sup>13</sup>, who had a Temple at *Rome*, was named so because he renewed the fight when the *Romans* fled before the *Sabins*. He is represented in the Medals of *Gordianus* and others, holding a Spear in his right Hand, and a  
14 Thunderbolt in his left. *Vejovis* or *Vejupiter* <sup>14</sup> whose Head only is represented in the Medals of the Families *Fonteia* and *Licina*, either hath a Thunderbolt upon his Shoulders, or leans his Head upon it. So *Jupiter* angry is represented, of whom we shall speak more fully when we treat a little lower of *Jupiter* the Thunderer.





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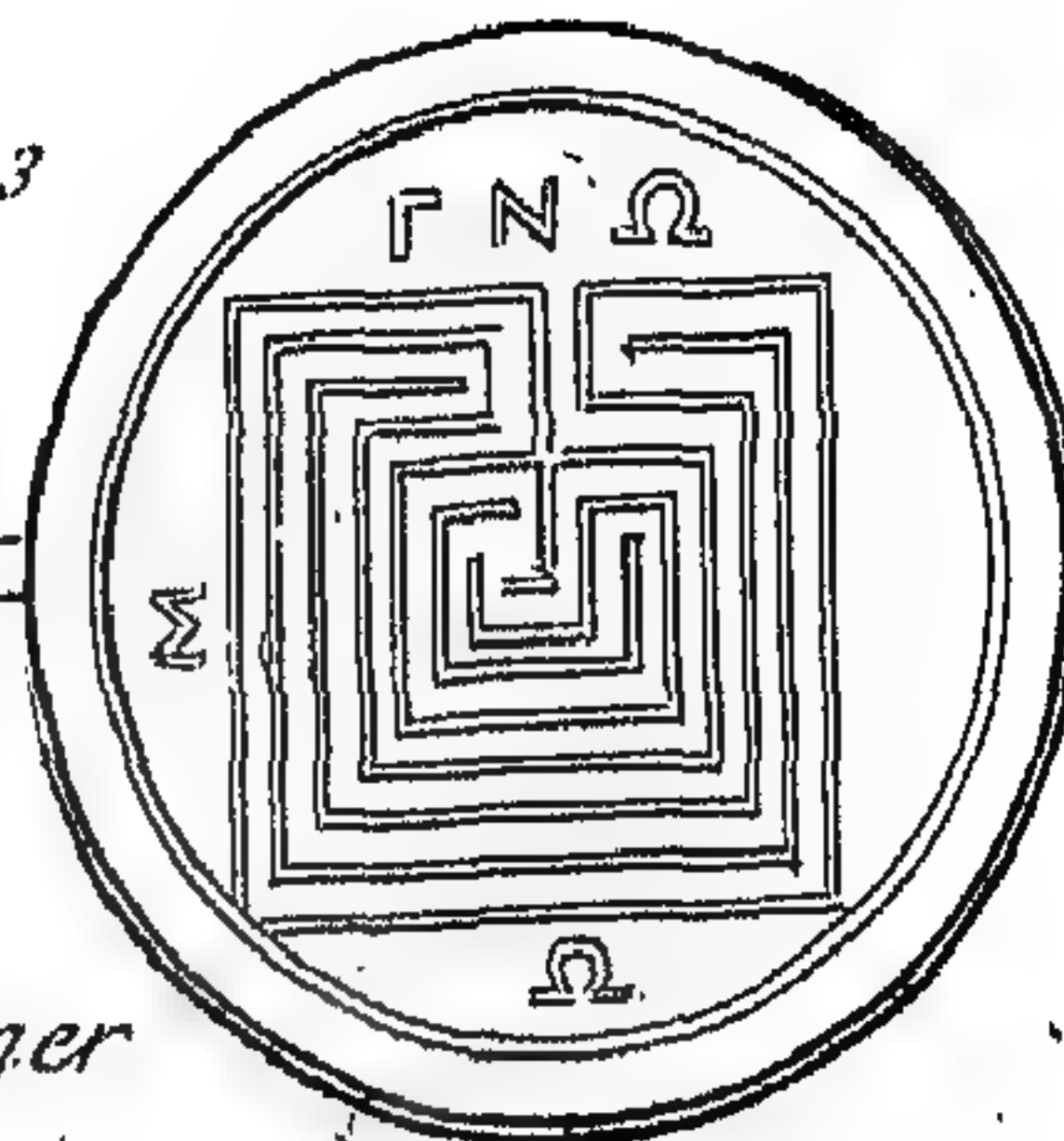
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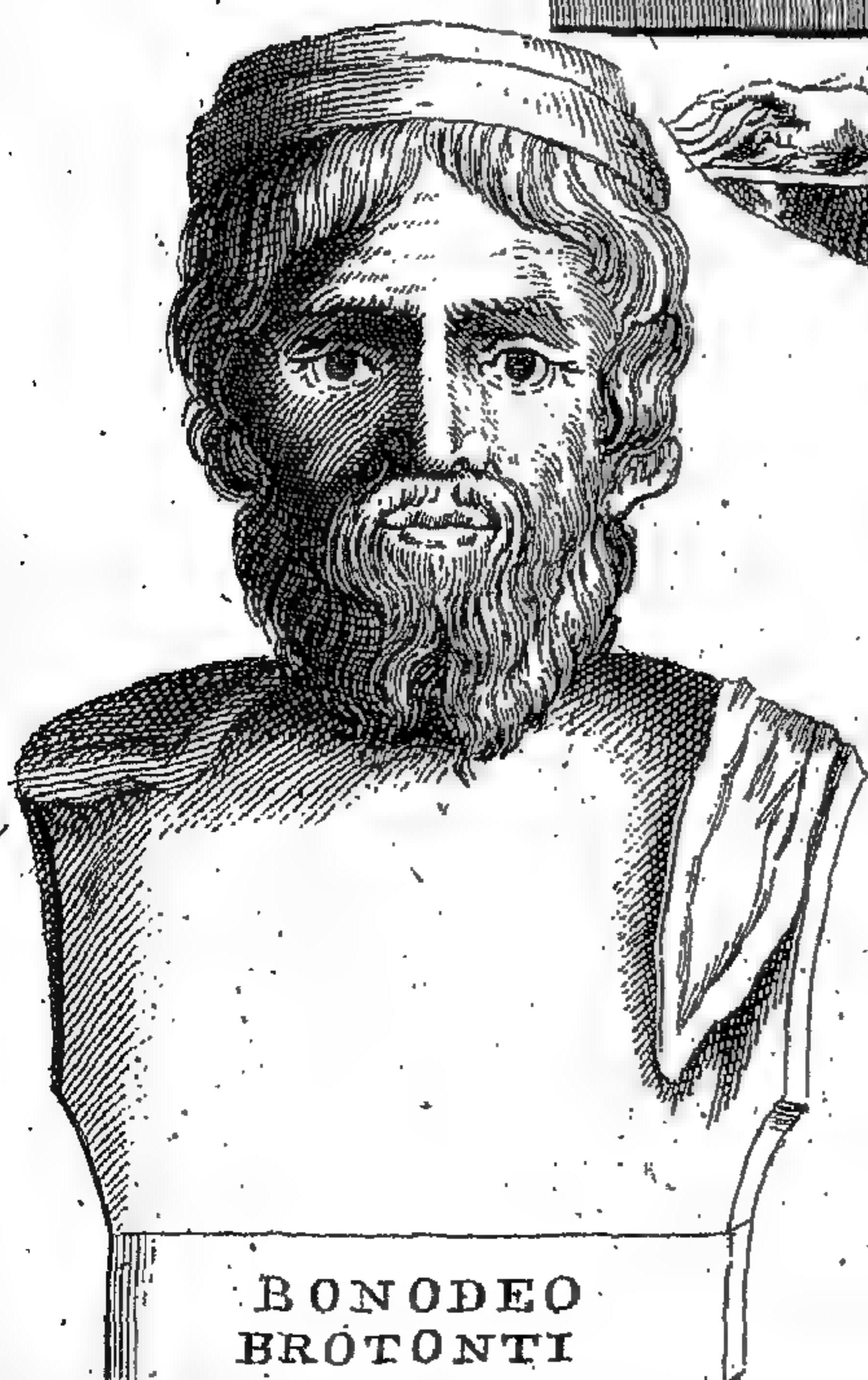
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10



11



BONODEO  
BRONTONTI



Col Antonina



Augustan



IV. *Jupiter Propugnator*<sup>15</sup>, or the Defender against Enemies, is represented on a reverse of some Medals of *Maximin*, with a Crown of Rays, holding a Thunderbolt in his right Hand, and Victory in his left, to signify that Victory follows infallibly the side he protects. *Jupiter Philalathes*<sup>16</sup>, or the Lover of Truth, is pictured on a Medal of *Nero*, struck at *Laodicea*, where *Jupiter* was worshipped under this Name; he holds an Eagle on his right Hand, and leans with his left against a Pillar, and hath before him another small Pillar with a Crown on the top of it. I never saw *Jupiter Feretrius*<sup>17</sup> but in one Consular Medal belonging to the Family of *Acilia*, on the reverse of which he is pictured naked in a Chariot drawn by four Horses, with the Thunderbolt in his right Hand, and a Trophy, or the *Opima Spolia*, in his left. Some Authors derive *Feretrius* from *Ferendo*, because the Spoils of the Enemy were brought to him, or because he brought Peace, as *Festus* interprets it. Others derive it from *Feriendo*, striking, because we strike our Enemies by his help; and therefore when the General of the *Romans* killed the Enemy's General with his own hand in a Battle, he brought and offered the Spoils to *Jupiter Feretrius*. *Romulus* was the first who offered these Spoils upon his killing *Acron* the General of the *Cenimians*; after him *Cornelius Cossus* brought those of *Tolumnius* King of the *Etrurians*; and *Marcellus* those of *Britomarus* or *Viridomarus*, King of the *Gauls*. The Temple of *Jupiter Feretrius* was built by *Romulus* in the Capitol.

*Jupiter Olympius*<sup>18</sup>, the most celebrated of all those which had their Denomination from Places in *Greece*, is pictured on the reverse of a Medalion of *Hadrian*, with only a Head crown'd with Laurel, with an Inscription of the *Eliaus*, a People in *Peloponesus*. *Jupiter Capitolinus*<sup>19</sup> is represented here, such as we see him frequently in the Consular Medals, with the Inscription *Capitolinus*. This *Jupiter* is distinguished from the others only by the Diadem which he wears, which Diadem yet is not expressed in the Medal where he is stiled such. It must be owned there is nothing in these *Jupiters Capitolinus*, which distinguishes them clearly from others, which certainly are not such. The Front of the Temple of *Jupiter Capitolinus* appears on the reverse of one of his Medals; and in another on the reverse is an Eagle holding the Thunderbolt in his Talons, with an Inscription *Capitolinus*. *Jupiter Acræus*, in the Medals of *Smyrna*, is crowned with Laurel; and *Jupiter Eleutherius*, or the *Deliverer*, hath the same Crown in the *Syracusan* Medals. PLATE IX.

V. *Jupiter Axur*<sup>2</sup> is represented very young, and without a Beard, and for that Reason, *Servius* says, he is called *Axur*, that Word being derived from the *Greek* *ἄνευ ξυρῆ* without a Razor; a beardless Youth having no occasion for a Razor; but it is much more probable that *Axur* is a local Name from *Anxur*, a Town now called *Terracina*. *Jupiter Axur* hath a Head with a Crown of Rays round it, with a Wand or Sceptre in his left Hand, and a Globe or some Fruit in his right. *Jupiter of Crete* follows, tho' some Authors think it the Head of *Minos* King of *Crete*, and argue for their Opinion, partly from the Diadem proper to a King, and partly because it is reasonable to think the King of the Country was pictured so, who was also adored by them as a God. But *Jupiter* too, according to the Sentiments of the *Cretans*, had been King of that Island; he had been educated there, and worshiped, not only as the Father of the Gods, but also as the Local and Tutelar God of the Place. But be the Matter as it will, the Medal is so like *Jupiter's*, that one may safely apply it to him. On the reverse is the *Labyrinth*, with the name of the City *Cnossus*, where it was shewn according to *Philostratus*. That *Labyrinth* of *Dedalus*, as *Pliny* informs us, did express only the hundredth part of the *Egyptian Labyrinth*. *Jupiter Casius* or *Cassius*<sup>4</sup> had a Temple between the Borders of *Egypt* and *Palestine*, upon a high Mountain of the same



- Name, and another upon the Mountain *Casius* in *Syria*, near *Seleucia*. No doubt it is this Mountain which is represented in the very Temple, on the top of which an Eagle sits. This Figure is on the reverse of a Medal of *Trajan*. *Jupiter Cassius* was also worshiped in the Island *Coreyra*, or *Corfu*, of old named *Cassiope*; we shall give the publick here some Medals of this *Jupiter*. In the first Medal
- 7, 6, 5 *Jupiter* sits before the Temple, and so too in the second, but the reverse shews us another Deity, which the Inscription calls *Agreus*. Mr. *Spone* thinks the God
- 8 *Pan* is here called *Agreus*, as being a God of the Fields. The next Medal is just like the foregoing.
- 9 *Jupiter Labradeus*, or *Labrandeus*, says *Plutarch*, carries a Battle-Ax instead of a Thunderbolt or Scepter, for the following Reason. After *Hercules* had killed the *Amazon Hypolita*, he gave his Battle-Ax to *Omphale*. The Kings of *Lydia* afterwards carried it, and so successively to *Candaules*, who thinking it beneath his Royal Dignity to carry the Battle-Ax, gave it to some of his Attendants to carry. After the Defeat of *Candaules*, it came into the hands of the *Carians*, who made a Statue for *Jupiter*, and placed this Battle-Ax in his Hands. Abundance hath been said about the Etymology of the Word *Labranda*, which, if repeated, would only prolong this Discourse, without any Instruction or Use.

## C H A P. III.

- I. *Jupiter Bronton*, or the Thunderer. II. *Jupiter* proved to be often represented without a Beard by many Instances. III. *Jupiter Pluvius*, or the Rainy. IV. *Jupiter Hammon*. V. The Oracle of *Jupiter Hammon* delivered by a Dove. VI. *Jupiter* in Company with other Gods. VII. *Jupiter* with *Hercules*.

- I. *Jupiter* the Thunderer had a Temple at *Rome*; we have given the Figure of it with the Inscription *Bono Deo Brontonti*, for *Brontonti*. To the good God the Thunderer: where he is represented with a Beard, and a sort of Bonnet on his Head. *Bronton* is a Greek Word, and signifies Thundering, and we meet with it not only in the Inscription of this Stone, which was brought from *Aquileia* to
- 10 *Venice*, but in several other Inscriptions. The first Figure which is taken from *Boissard*, together with the other Figures which are with it, is very remarkable: The Words of the Inscription are: *Jovi Sancto Brontonti Aur. Papius*. To *Jupiter* the Holy, the Thunderer, *Aurelius Papius*. The Figures are, a young Man sitting on a Rock, half naked, with a Bonnet on his Head, holding in his Hands a Harp, supported by his Knees: Two Nymphs offer the Youth, the one a Vase, and the other a *Patera*, and under the Youth is a Wolf. *Gruter*, who hath publish'd this Inscription without the Figures, thinks the Youth sitting on the Rock is *Apollo*. The learned Bishop of *Hadria*, in his Treatise *De Dis Aquileiensibus*, wonders very much, and with good reason, that a *Bas Relief*, whose Inscription expressed *Jupiter* thundering, should represent *Apollo*; it seems more probable, that the Inscription over the Head of the Youth shews him to be *Jupiter* himself. The Harp he holds hath no Strings; the Base of it, which swells out, represents a Globe. This want of Strings may very well signify a Sound without Harmony, like that of Thunder; and the round hollow Base of the Harp, if it were struck, would make a Noise perhaps not unlike to Thunder. The Nymphs, one of which holds a *Patera*, seem to be going to Sacrifice to *Jupiter* the Thunderer, to appease his Anger, expressed by the Thunder. The Bonnet the young Man hath on his



his Head is like enough to that of *Jupiter the Thunderer* of *Aquileia*. But this Explication of the Figures I submit to the Judgment of the Learned.

II. It may be objected here perhaps that this *Jupiter* hath no Beard, contrary to what we find in other Monuments. I own that *Jupiter* is commonly pictured with a Beard, yet we may meet with him in many Instances without a Beard. The *Vejovis* or *Vejupiter* in the Medals of the Families *Fanteia* and *Licina*, with his Head lying on a Thunderbolt, hath no Beard. The Name *Vejovis* signifies *Jupiter* in Anger, or *Jupiter* the Avenger, which comes very near to *Jupiter* the Thunderer: Upon this Account, because he wanted a Beard, several have taken him for *Apollo*, as *Aulus Gellius* informs us. But the Name of *Vejovis*, who had a Temple at *Rome*, ought to have undeceived them; and for the same Reason too the Name *Jovi Brontonti* wrote over the Head of the Deity we are speaking of, seems to prove that *Gruter* was mistaken in thinking him to be *Apollo*. Every Body knows that *Jupiter Axur* or *Anxur* in the Consular Medals hath no Beard. A fine Medalion of *Antoninus Pius* out of *M. Sabatini's* Cabinet, hath on its Reverse a *Jupiter* without a Beard, with a Spear in his right Hand, and the Thunderbolt in his left. Two Medals of the *Cauloniates* represent *Jupiter* without a Beard, darting his Thunderbolt. *Jupiter Bemilucius*, so called from a Place where he had Altars erected to him, and which was lately found in *Burgundy* in some Ground belonging to the Abby of *Flavigni*, and hath been brought to the Cabinet of *St. Germain's Des Prez*, is also without a Beard. The Statue when whole was about three Foot high, but now it wants its Legs. The Body of the *Jupiter* is joined to the Stone down to the Legs, but they are entirely separated from it. He is represented like a young Man without a Beard, with a Robe or Mantle hanging down from his Shoulder, and half covering his Body. In his right Hand he holds a Grape, in his left an Apple, or some other Fruit, with a Bird sitting on the same Hand. The Grape perhaps signifies that this *Jupiter* was worshiped in a Country abounding with Vineyards, such as *Burgundy* at present is. We have now produced Instances enough to prove that *Jupiter* is represented sometimes without a Beard; we might give another from a Medal of *Commodus*, where *Jupiter* is represented on the Reverse without a Beard, with this Inscription, *Jovi Juveni*, To *Jupiter* the Young. Nor can it be said that *Jupiter* is pictured there without a Beard, that he might be like the young Emperor *Commodus*; for tho' *Commodus*, in the first Year of his Reign, is drawn on his Medals without a Beard, yet in this Medal we are now treating of, *Commodus* himself is drawn with a great Beard. The Medal of *Valerianus* the Younger is of a different kind, where a young Boy, which is *Valerianus* himself, rides upon a Goat with this Inscription, *Jovi Crescenti*, to growing *Jupiter*. This is plainly an Allusion only to *Jupiter* who was nourished with Goats Milk.

A Medal published by *Andreas Morellus* in his Specimen, p. 25. represents *Jupiter* naked, and without a Beard, with the Eagle at his Feet, and holding the Thunderbolt in his right Hand, and a Spear in his left. The Moon is drawn on his right side, and the Sun on his left: below on each side *Selinus* and *Cetius*, Rivers of *Pergamus*, are represented. It is a Medal of *Commodus*, and was struck by the *Pergamenians*, as the Inscription declares. It may be objected here that the God *Broton* of *Aquileia*<sup>11</sup>, which we have published here, hath a Beard, therefore the *Roman Jupiter* ought also to have one. But this Objection is of no force; for even in *Rome* it self, the Gods were represented with great Variety of Figures; even *Fortune*, a Female Deity, was sometimes represented with a great Beard. The *Jupiter the Thunderer*<sup>12</sup>, which we meet with in Medals, placed at the Entrance of a Temple, seems to be without a Beard in some Medals; but the Figure here is so very small, we can determine nothing absolutely concerning it. Perhaps some  
Medals



Medals may be met with so well preserved, as to shew us whether he hath a Beard or no.

III. *Jupiter Pluvius*, or the Rainy, called by the *Greeks* *Zeus Ombrios*; and by *Lucian*, *Hyetius*; was worshipped by the *Athenians*, who built him an Altar on Mount *Hymettus*. We shall publish him in that extraordinary manner  
13 he is represented in the *Antonine* Pillar<sup>13</sup>. It is in the Shape of an old Man with Wings, and a long Beard, with both his Arms extended, but with his right Arm raised up a little higher than the other. The Water runs down in a large Stream from his Beard and Arms. The *Roman* Soldiers in the Army of *M. Aurelius*, who were reduced to extreme Necessity by Drought and Thirst, caught this Water in the hollow of their Shields; the *Romans*, who were immersed in Paganism at that time, attributed this Miracle to their *Jupiter Pluvius*. But indeed it was the Christian Soldiers, as *Barronius* assures us in his Annals with more Reason, who by their Prayers obtained of God that Shower of Rain, which saved all the Army.

IV. *Jupiter Hammon*, or *Ammon*, is so named from the *Greek* Word *αμμος*, that is, the Sand, because *Lybia*, where his Temple was built, was full of Sands. He is figured with a Ram's Horns, because, according to the Mythology, he was found among Sheep and Rams when he was drove from Heaven by the Giants, and changed himself into the Shape of a Ram for fear of being discovered. But other Mythologists give us a different Account. *Hyginus* says, 'Bacchus being just entering on his Expedition to *India*, was distressed with Thirst, and chanced to find a Ram which led him to some Water. Bacchus prayed to *Jupiter* to give this Ram a Place in the Heavens, which *Jupiter* did: Bacchus afterwards built a Temple to *Jupiter*, which was called the Temple of *Jupiter Hammon*.' But *Herodotus*, who is much more ancient, relates this History quite different. 'Jupiter, says he, not being willing to shew himself to *Hercules*, who was very desirous to see him, but unable to refuse him absolutely, at last thought on this Expedient. He cut off the Head of a Ram, pulled off its Skin, and covered himself with the Hide, and shewed himself to *Hercules* in this Dress; and upon this Account the *Egyptians* afterwards represented *Jupiter* with a Ram's Head. The *Ammonians*, who are a Colony of the *Egyptians* and *Ethiopians*, took this Custom from them.' But this Matter of Fact is told in very different manners, too long to be recounted here. Let us now proceed to the Figures of *Jupiter Hammon*,  
PLATE X. which are very frequently to be met with in ancient Monuments. The first<sup>1</sup> is the common one; he is represented so in a Medal of the *Lollian* Family. And the *Cornifician* Family furnishes us also with a horned *Jupiter*, with Allusion to their own Name; these sorts of Allusions are to be met with frequently in the Medals of  
2 the *Roman* Families. The next is a *Pantbean* Figure<sup>2</sup>. *Jupiter Hammon* here hath a *Calathus* on his Head, which is the Symbol of *Serapis*. The Rays which dart from the Head are the Symbol of the Sun, the Trident is the Mark of *Neptune*, and the Serpent of *Æsculapius*. The whole is Symbolical, and perhaps hath mysterious Significations. One might give a hundred different Interpretations  
3 of these sorts of Mysteries, and all equally uncertain. The next Figure<sup>3</sup> is remarkable for having, besides the Horns and Ears of a Ram, something beastly in the Face; so that tho' we see a human Countenance expressed, yet there are some Features which make it look very like a Ram.

4 V. The next Figure<sup>4</sup> is much more curious and extraordinary. A Ram's Head is represented on a Base, and upon the Head a Dove, denoting the Oracle of *Jupiter Hammon*. The whole Figure is admirably explained by some Verses in *Silius Italicus*, cited by *Beger*; the Sense of which is, Who doth not know that two Doves formerly rested themselves in *Thebes*, and that one fled to *Dodona*, where she gave an Oak the Power to utter Oracles; and that the other, which was a white Dove,





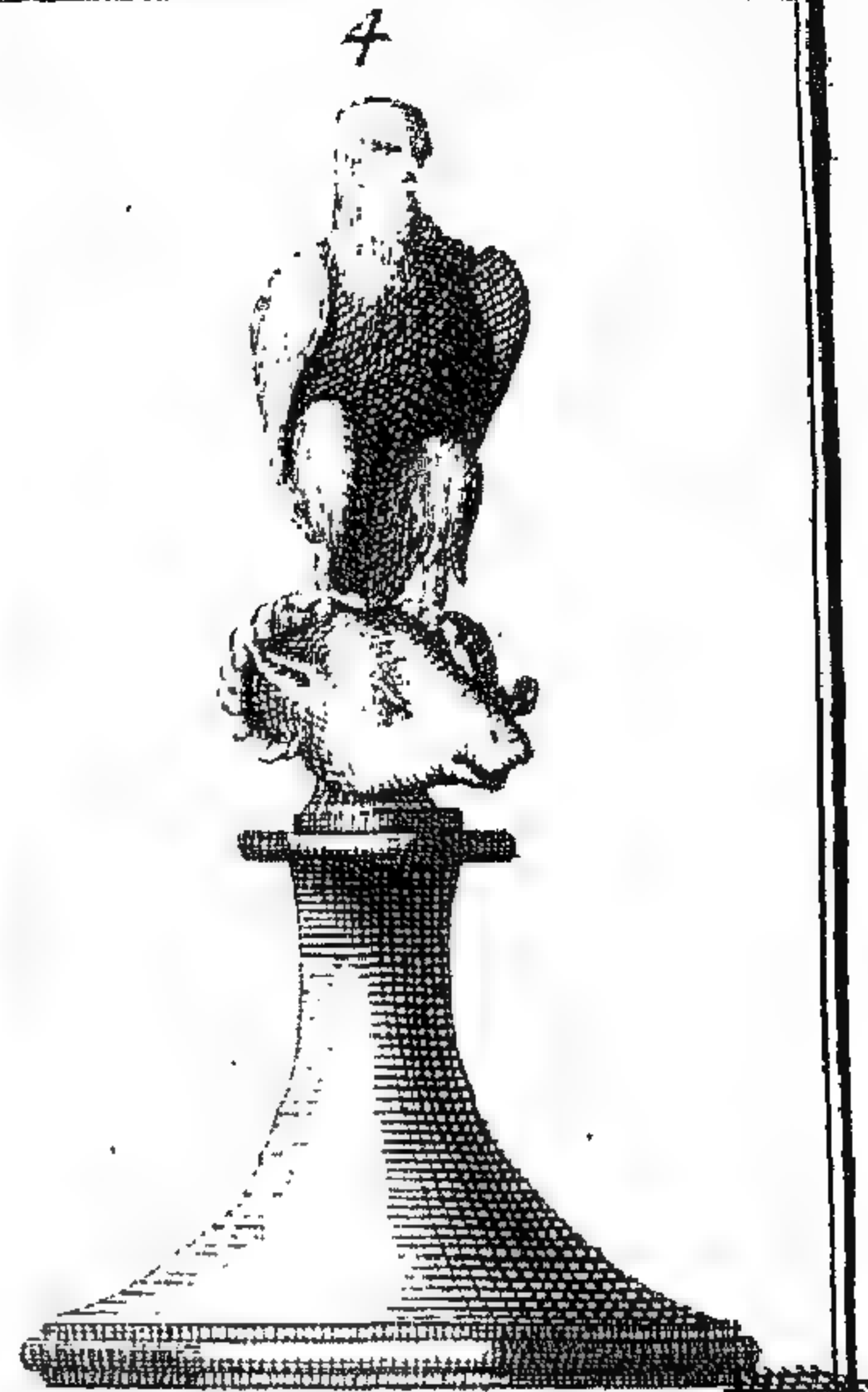
*La Chaussée*



*Maffei*



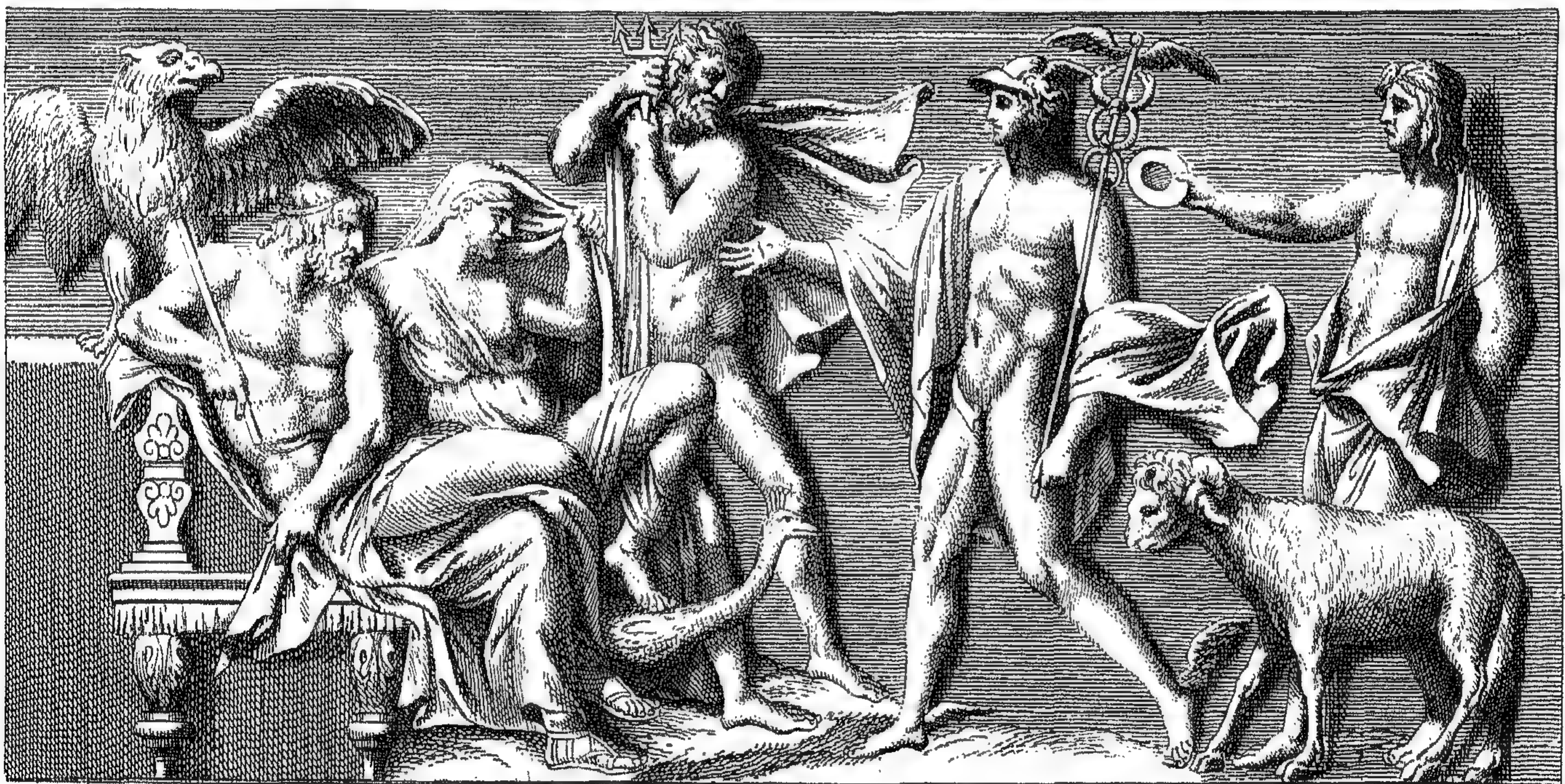
*Beyer*



*Beyer*



*Bonanni*

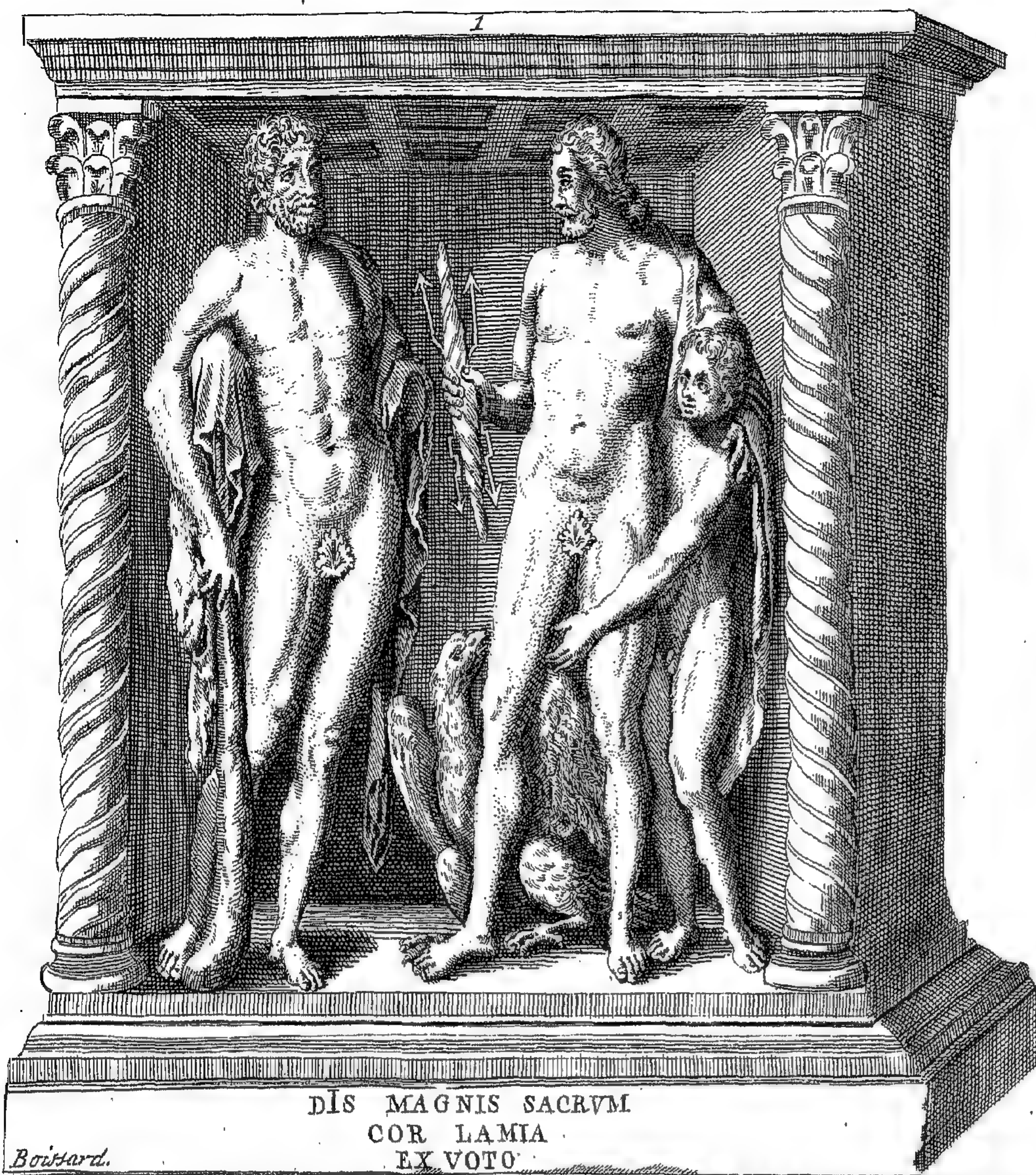


*Admiranda Rom. Antiq.*

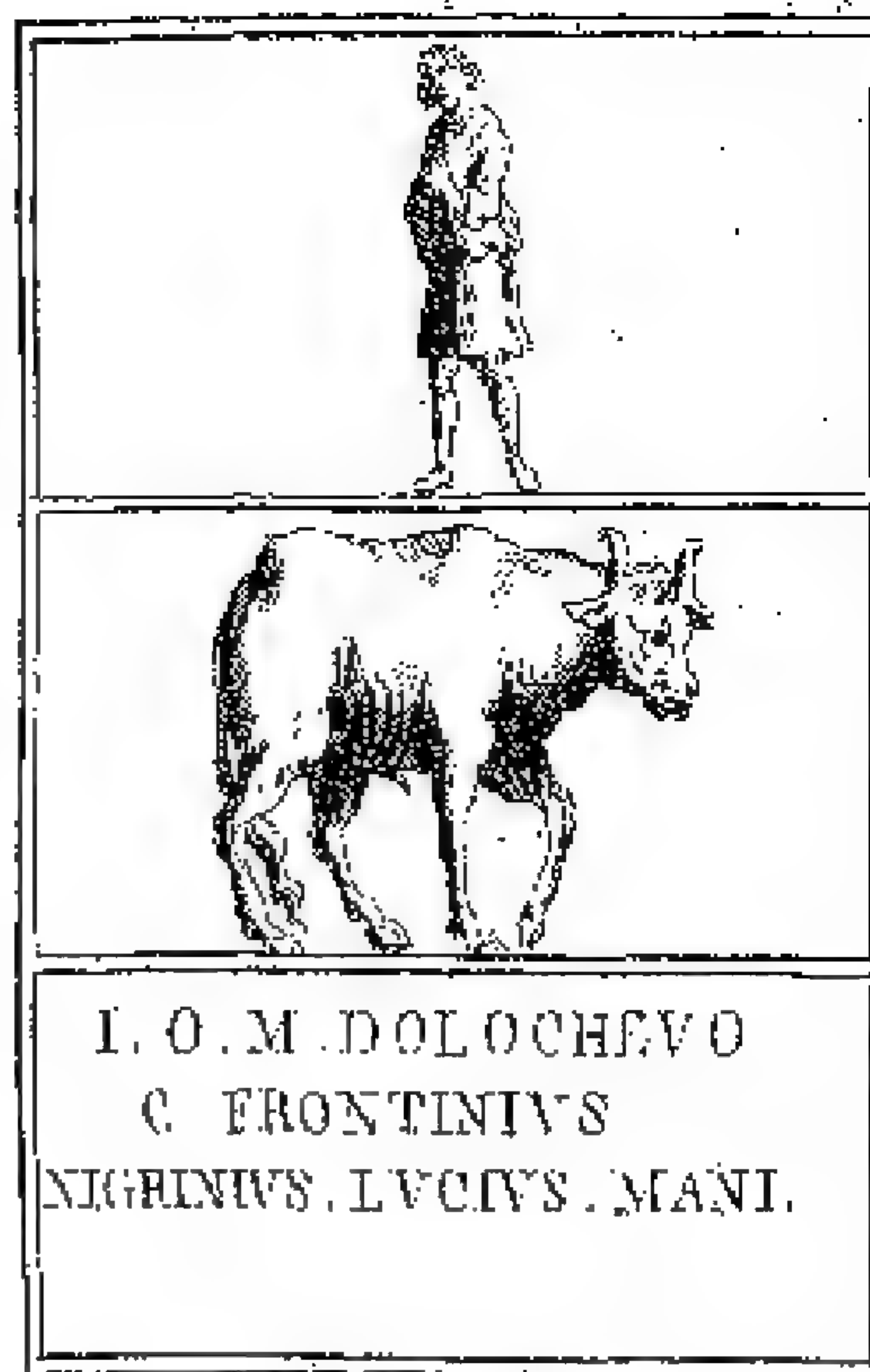


*Admiranda Rom. Antiq.*









Petrus Apianus.



La Chausse.



La Chausse.



Maffei.



La Chausse.



Maffei.



P. A. Frontispice





Dove, fled over the Sea to *Libya*: This Bird of *Venus* fixed her Seat in these Places, where we see her Altars and thick Forests. *She seated herself on a Ram's Head between the Horns, and from thence delivered her Oracles to the Marmarique Nations.*

*Lanigeri capitis media inter Cornua perstans,  
Marmaricis ales Populis responsa canebat.*

Nothing could be more to the purpose than this Passage. The Verses seem made for the Figure, and the Figure for the Verses. *Dodona's* Dove also utter'd Oracles. It was made of Gold, *Philostratus* tells us, and surrounded with People, who came there either to sacrifice or to consult the Oracle: It had always its Priests and Prophets and Priestesses, who got their Livelihood by this means. The Dove was placed upon an Oak. We shall speak more fully of *Dodona* and her Kettles in the Chapter of Oracles. Lastly, we shall give one Figure more<sup>5</sup> with Horns in the place of its Ears, and pictured in such a manner, that we cannot be perfectly sure it is *Jupiter Hammon*, tho' he who published it first believed so. The Reverse hath the Head of a young Man without any Mark which may distinguish it from other Heads.

VI. *Jupiter* is also represented sometimes with other Deities<sup>6</sup>. A fine Monument at *Rome* shews him seated on a Throne, with *Juno* sitting on his left Hand. *Jupiter* crowned with a Diadem, holds a Sceptre, and an Eagle is behind him. *Juno* covers her Head with a Veil, and holds her right Foot over the Peacock her Bird. *Neptune* stands leaning on his Trident. *Mercury* with Wings to his Feet, and with his *Petagus*, holds his *Caduceus* or Rod in his left Hand, and stretches out his right to *Jupiter*, as if he were interceding for the Petitioner behind him, who holds a *Patera* in his right Hand. This last Figure is certainly the Person who caused the Bass-Relief to be made, and performed the Vow he made to *Jupiter*. On the side of *Mercury* is the Ram, one of the Beasts which were consecrated to him.

In the next Figure<sup>7</sup> *Jupiter* is represented again seated on a Throne, with the Thunderbolt in his left Hand, and his right lifted up. Behind *Jupiter* is a Genius with a Beard, holding a *Cornucopia* in his Hand. The Inscription *Genio* under his Feet declares who he is. Behind the Genius comes a Woman, perhaps she who made the Vow; and afterwards *Neptune*, with his Feet placed on a Rock, holding in his right Hand a Trident of an extraordinary Shape, which might give Occasion to doubt whether it were *Neptune* or no, if it were not determined by the Inscription. The Nymph by *Neptune's* side is probably the Daughter of the Woman we just mentioned.

VII. We sometimes meet with *Jupiter* and *Hercules* together with this Title, PLATE XI.  
*Di Magni*, the Great Gods. In the first Figure *Jupiter*<sup>1</sup> is represented with the Thunderbolt in his right Hand, and the Eagle at his Feet; *Hercules* leans on his Club, with the Lions Skin hanging down from the top of it. The young Man whom *Jupiter* lays his left Hand upon, and covers with his Mantle, is certainly *Cornelius Lamia*, who caused this Bass-Relief to be made in Performance of some Vow he had made to the great Gods, as the Inscription informs us. We find often in the Medals of the Emperors, which have on their Reverse this Inscription, *Jovi Conservatori*, To *Jupiter the Preserver*; the Emperors themselves, as *Trajan*, *Commodus* and others, represented in the Stature of a Child standing under *Jupiter's* Hand, who protects and covers them with his Mantle. This Monument is like a Sepulchral Urn, only the Inscription informs us it is not one. but that it is consecrated to the great Gods *Jupiter* and *Hercules*.



2 The next Figure <sup>2</sup> represents an Altar consecrated to the great Gods *Jupiter* and *Hercules*, by *C. Toranius*, Priest of *Hercules*, of the sacred Grove of the Mountain. *Jupiter* holds the Thunderbolt in his right Hand, and a Spear in his left, and hath the Eagle at his Feet. *Hercules* holds the Club in his right Hand, and on his left Arm the Lion's Skin; and in the same Hand an Apple of the *Hesperides* gathered from the *Tree* just by him. It is observable that *Jupiter* in this Monument stands on *Hercules's* right side, and in the foregoing on his left. The Title here of *The Great Gods*, given to *Jupiter* and *Hercules* jointly, is not a Style used in the ancient Time of the Republick, because *Hercules* was not then reckoned among the great Gods. This was not practised till the time of the Emperors; but grew very much in use under *Dioclesian* and *Maximian*; the first of which took the Name of *Jovius*, and the latter of *Herculius*, in Honour of those two Gods. We see a great many of their Medals with this Inscription, *Jovi & Herculi Conservatibus Augustorum*, To *Jupiter* and *Hercules* the Protectors of the *Augusti*: And another with this, *Moneta Jovi & Herculi Augustis*; Money coined in Honour of *Jupiter* and *Hercules*, *Augusti*. The Inscription of the last Figure is,

C. TORANIUS SACERDOS  
HERCULIS LUCI MONTANI  
ARAM CUM VASE MARMORIA  
DIS MAGNIS  
QUALIS EST IN AVENTINO  
TEST. P. C.

#### C H A P. IV.

I. *Jupiter and the Gods, after the Hetruscan Manner.* II. *Jupiter with Isis, and Jupiter Terminalis.* III. *Jupiter Dolichenus upon a Bull.* IV. *Jupiter and Ganymede.* V. *Jupiter and Europa, in several Figures.* VI. *Jupiter's various Names.*

3 I. **T**HE *Hetruscan* Monument which follows is very remarkable, it contains five Figures. *Jupiter* <sup>3</sup> stands in the Middle, holding a Spear in his right Hand, and the Thunderbolt in his left. On his right Hand is *Mars* in his Coat of Mail without his Helmet, holding a Spear in his right Hand, and leaning with his left on his Shield, with this Inscription, *Camulo*, which was without doubt a Name of *Mars* in that Country where this Monument was found. *Macrobius* in his *Saturnalia*, following *Statius* and *Callimachus*, says, the *Tuscans* called *Mercury Camillus*, which is very near *Camulus*. But this hath the Figure of *Mars*; and besides we find *Mercury* on the other side with his usual Name *Mercury*. Others are of Opinion that *Camulus* means *Sancus*, a God of the *Sabins*, which was taken for *Hercules* in the Country of the *Sabins*. But this cannot be supposed in this case, because we find *Hercules* with his Club here, and his Name *Hercules* over his Head. We often meet with this Confusion of the Gods with one another, in Mythology. On the right Hand of *Camulus* or *Mars* is *Diana* the Huntress, holding her right Hand upon her Quiver, and her Bow in her left, with the Inscription *Arduine*, a Name never met with but here. On *Jupiter's* left Hand *Mercury* stands with all his Symbols, the Purse, the *Petasis* and *Caduceus*, and with his Wings on his Feet. On *Mercury's* left side, whom the Inscription too names *Mercury*, *Hercules* stands, holding a Club in his right Hand, and with the Lion's Skin



Skin on his left Arm, and a Vase on the Palm of his left Hand, and with the Inscription *Herculi* over his Head. This Marble is a Vow of *M. Quartinius*, of the Country of the *Sabins*.

II. In the next Figure <sup>4</sup> we find *Jupiter* crowned with Laurel, with *Isis*. I believe there's no other Reason for their being put together, but the Devotion of some particular Person to those two Gods. The Crown of Laurel signifies *Jupiter* the Conqueror. The next Figure <sup>5</sup> shews him in a more distinguished manner; he holds the Thunderbolt in his left Hand, a Scepter in his right, and hath an Eagle at his Feet. A *Victory* with a Palm in one Hand, places the Crown of Laurel on his Head with the other. *Jupiter Terminalis* <sup>6</sup>, the God of Boundaries, is figured in the manner shewed here, in a Seal, and in a Medal of the *Terentian* Family. *M. Vaillant* took it for the God *Quirinus*, but *Fulvius Ursinus*, and several others, are of opinion it is *Jupiter Terminalis*. It certainly hath the Shape of the *Termini* or the *Hermes's*, and is just like another *Jupiter Terminalis* of my Cabinet. It is a Marble Figure five Inches high, and three broad; in honour of this *Jupiter Terminalis*, one of the Feasts of antient *Rome* was called *Terminalia*. The next Image is *Jupiter* <sup>7</sup> sitting with a Spear in his left Hand, stretching out his right to Fortune, denoted by the *Cornucopia* and her Wheel; the Sun and the Moon are figured between them. The whole Composition is allegorical, and may be explained a hundred ways, and all equally uncertain.

III. *Jupiter Dolichenus* is met with in several Inscriptions at *Rome*, one of which is: *Jovi optimo maximo Dolicheno. T. Flavius Cosmus Jussu Dei fecit. T. Flavius Cosmus* set up this Inscription to *Jupiter Dolichenus*, by the Order of that God. Another Greek Inscription informs us, that *M. Ulpis* built an Altar by the order of the God *Dolichenus*, without declaring that *Dolichenus* was *Jupiter*. The Inscription of the Marble, the Figure of which we publish here, is thus: *J. O. M. Dolicheno C. Frontinus Nigrinus Lucius aram posuit. C. Frontinus Nigrinus* erected this Altar to the Great *Jupiter Dolichenus*. *Gruter*, who published this Inscription, says it is in the Church of *St. Benedict* beyond *Tiber*; and that there is over the Inscription a Bull, and over the Bull a God with all the Parts of his Body above the Navel broke off. But in *Apian's* Collection published in the Year 1534, above 60 Years before *Gruter's Thesaurus* was put out, we find the Figure of the God <sup>8</sup>, of the Bull, and of the Inscription entire, and it is probable the Statue had not lost its upper part when *Apian* publish'd his Book. This Statue hath the Form of a Rustick Boor, and doth not resemble any of the Figures of *Jupiter* which we published before. The Bull is underneath the God, but separated from him by a Cornish; the Inscription is the same with *Gruter's*, excepting some small Variations; in the Edition of *Ingolstadt*, instead of *Dolicheno*, we read *Dolocheno*, and *Nigrinius* for *Nigrinus*, and instead of *Aram posuit* we find *Mani*, which hath no Meaning. *Jupiter Dolichenus*, is so called from *Dolichene*, a City of *Comagena*; where, as *Stephanus Byzantius* informs us, he was worshiped under the name of *Zeus Dolichenus* or *Jupiter Dolichenus* or *Dolichæus*. This God, under this local Name, was worshiped at *Rome*, as were several others. I leave it to the Learned to judge whether or no this Monument with the Bull, and *Jupiter* in the Shape of a Boor or Herdsman, may not signify either that *Jupiter* is the God of Herdsmen, or that the Country was proper for Tillage. But the following Figure <sup>9</sup> doth not favour this Explanation: It was found at *Marseilles*, and brought from thence to the Cabinet of the Duke of *Wirtemberg*. The God there is placed on the Back of the Bull, with a Helmet on, and in a Military Habit, and with a Sword by his side; it hath the air of a *Mars*, rather than a *Jupiter*. He holds his Hand upon something which cannot be well discerned. Under the Bull is an Eagle, the only Symbol of *Jupiter* we meet with here; and on the Base an Inscription in these Words, *Deo Dolichenio oēt. Paternus*



*ternus ex jussu ejus pro salute sua & suorum.* This is the third instance we have given of Monuments made to this God by his own order. The Name of *Jupiter* is not expressed in the Inscription, but the Eagle seems to denote that it is *Jupiter*; and we have mention'd two Inscriptions before, which call this God, *Jupiter*. Another Statue of the same kind with this, hath no Inscription, it is a fine Monument lately found in *France*, and represents *Mercury* upon the Back of a Bull, in the same manner as in the just-mention'd Figures. We shall explain this Monument below, when we come to treat of the *Gaulish Mercurys*. The Head <sup>10</sup> with a Beard, and opening its Mouth, is out of our own Cabinet, and may very properly signify *Jupiter* uttering of Oracles.

IV. Let us now proceed to the Stories of *Jupiter*. One of the most famous, is the Rape of *Ganymede*; *Jupiter* in the Shape of an Eagle <sup>11</sup> carries him to Heaven; *Ganymede* holds in his right Hand a Spear, the Symbol of the God which carries him away. The Cup signifies the Office of Cup-bearer, which *Ganymede* was to have. Another Figure shews us *Ganymede* sitting with a Cup in his Hand, like that just mentioned, and the Eagle bending the Cup down with his Talon to drink out of it. In the other Figure <sup>12</sup> the Eagle drinks out of a Cup which *Ganymede* holds for him.

V. In the following Figures, *Jupiter* in the Shape of a Bull carries away *Europa*. The first Image <sup>14</sup> is naked, and without Ornament: The next <sup>1</sup> represents *Europa* dressed, with a large Veil over her Head, and taking hold of one of the Bull's Horns, who walks upon the Water, as if on Ice, without sinking in. In the next Figure <sup>2</sup> the Rape is represented with more Pomp and State. *I never saw* says *Zephyrus* in *Lucian*, *such Pomp on the Sea*: afterwards, having described how *Europa* got upon *Jupiter's* Back when he was changed into the Shape of a Bull; "*Jupiter* (he goes on) continued his course towards the Sea, plunges into it, and swims: *Europa* affrighted, takes hold of the Bull's Horn with her left Hand, that she might not fall off, and with her right Hand pulls in her Veil, which the Winds blow'd off her. The Sea became presently calm; the *Cupids*, who hovered all about her with their Torches in their Hands, sung *Hymeneus*. The *Nereids* on the Backs of Dolphins rod about and shewed all Marks of Joy. The *Trytons* danced round the Nymph". This whole Description is almost all represented in this Monument, with this small difference only, that one of the *Cupids* puts a Crown on *Europa's* Head, and the other seems to swim; a *Nereis* rides upon a Sea-Horse, and two *Tritons* blow their Horns. In the next Figure <sup>3</sup> the Bull seems to walk on the Water, as if 'twere Ice or firm Ground, just as before: The Virgins, the Companions of *Europa*, stand on the Sea-shore astonished at the strange and wonderful sight, and by all their Actions express their Surprise at so extraordinary an accident.

In the same Plate there are two Figures very remarkable. The first is <sup>4</sup> that of an Eagle holding a *Caduceus* in his Beak, the Marks of *Jupiter* and *Mercury*, which is further signified by the first Letters of their Names *J. M.* which are expressed here. This Seal was made for some Devotee of these two Gods. The second Figure is more extraordinary: It is a Vow made by *Jul. Pudens Severianus* to *Jupiter Optimus Maximus*, and *Juno* the Queen, for the Health of *Marcus Aurelius Antoninus Pius*, *Felix* and *Augustus*, and of *Julia Augusta*. The Vow is an Altar with a Base: We cannot tell exactly for what Emperor that Vow was made, but it is certain it cannot be for *Marcus Aurelius Antoninus* the Philosopher, because in his time there was no *Julia Augusta*: Therefore it must be either for *M. Aurelius Antoninus Caracalla* and *Julia* his Mother, or for *M. Aurelius Antoninus Heliogabalus*, and one of his Wives, either *Julia Paula*, or *Julia Aquilia Severa*. Before the Altar an Eagle is represented holding the Thunderbolt in his Talons.



# IUPITER



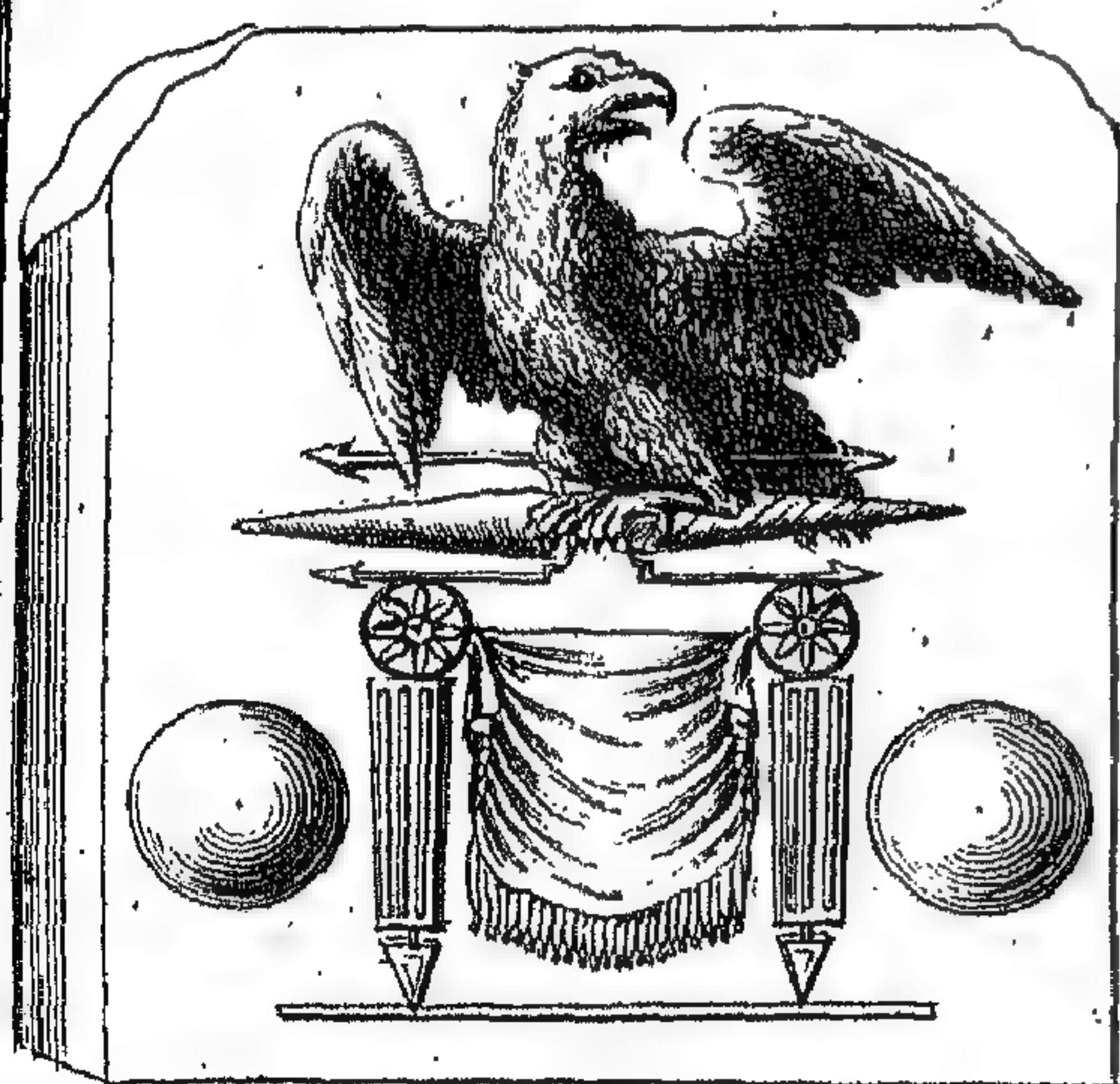
Beger



La Chausse



Sepulcro Nasoni



Maffei



Talons. Under the Eagle there is a sort of Tapiftry hanging down on one fide from two Supporters, and on each fide of it a large Globe; the one of which perhaps is for *Jupiter*, and the other for the Emperor, who is frequently drawn with a Globe. The Infcription is,

J. O. M.  
ET JUNONI REGINAE  
PRO SALUTE  
M. AURELII ANTONINI  
PII, FEL. AUG.  
ET JULIAE AUG.  
JUL. PUDENS SEVERIANUS  
ARAM CUM BASI  
POSUIT.

Anciently, as *Pliny* tells us, they used to paint the Face of *Jupiter's* Statues with Vermilion on Festival Days, and their Generals, on the Day of their Triumph. *Camillus*, he fays, was painted fo when he triumphed. There were particular Persons appointed by the Cenfors to paint *Jupiter*, and the Office lafted a long while after the ufe and practice of this Custom ceafed.

VI. We have mentioned above feveral Epithets of *Jupiter*, but he hath a great many others befides: Some are Denominations from Places, others were taken from fome Quality or Attribute, or from fome Action. Thefe that follow are his principal Names, which are taken from Places, and fuch as we did not mention before. *Abrellenus*, *Ægyptius*, *Æthiops*, *Ætnæus*, *Anchesmius*, *Aphliftius*, *Atabyrius*, *Carius*, *Chryfaorius*, *Coelius*, *Damafcenus*, *Dictæus*, *Drymnus*, *Ejazius*, *Elicius*, *Fagutalis* or *Phegonæus*, which is the fame with *Jupiter* of *Dodona*, *Heliconius*, *Heliopolites*, *Hellenius*, *Hermontbites*, *Hymettius*, *Ideus*, *Lariffius*, *Latialis*, *Lyceus*, *Marnas*, *Martius*, *Moloffus*, *Nemeus*, *Nicæus*, *Panbellenius*, *Pelafgicus*, *Pifæus*, *Quirinus*, *Salaminius*, *Sardefius*, *Scyllius*, *Syllanius*, *Syrius*, *Tarantæus*, *Tarpeius*, *Thebanus*. His other chief Names, which were taken from fome Quality, Power, or Action, are the following: *Agetor*, or the Conductor; *Ægiuchus*; *Ætherius*; *Apomyius*, or the driver away of Flys; *Bulæus*, or the Counfeller; *Cæleftinus*; *Catharfius*, or the Expiator; *Chethonius*, or Earthly; *Depulfor*, or the Defender; *Filapiniftes*, or the God of Banquets; *Epiftius*, the Domeltick; *Erigdupus*, the Thunderer; *Homorius*, the God of Boundaries; *Imperator*; *Inventor*; *Liberator*; *Milichius*, or the Mollifier; *Præftes*, or Prefider; *Serenus*; *Servator*; *Sofipolis*, the Saver of Towns; *Splanchnotarnus*, or who opens the Entrails; *Stratius*, the Military; *Stygius*, which name is alfo applied to *Pluto*; *Vindex*, the Avenger. But there would be no end to reckon up all the Epithets the Poets give him, and efpecially the *Greeks*, who invented an infinite number of Adjectives, either Simple or Compound.

## C H A P. V.

*I. The Birth of Juno. Her Children. II. Her unhappy Marriage. III. Various Images of Juno. IV. The Shape of Juno Lucina. V. Juno Sospita, and Placida. VI. The History of Cleobis and Biton. VII. Juno's feveral Names.*

**I. JUNO** was the Daughter of *Saturn* and *Rhea*, the Sister of *Jupiter*, *Neptune*, *Pluto*, *Vefta*, and *Ceres*, as we faid above. The *Greeks* called her *Ἥρα*. The *Samians* fay ſhe was born at *Samos*, and the People of *Argos* challenge that Honour



to themselves. However the Case is, among all her Names taken from Places, those of *Samia* and *Argolica* are the most famous. She was educated, according to *Homer*, by *Oceanus* and his Wife *Tethys*; according to others, by *Eubæa*, *Por-symna* and *Acraea*, the Daughters of the River *Asterion*. Others again say she was brought up by the *Horaæ*. *Jupiter* fell in Love with his Sister *Juno*, and deceived her under the Shape of a Cuckoo. He married her, and had a Son by her, called *Vulcan*; and, as *Apollodorus* relates, three Daughters, *Hebe*, *Ilithya* and *Arge*. Some Authors reckon *Mars* too for her Son.

II. *Jupiter* and *Juno* did not agree well together, but were perpetually quarrelling and fighting. *Juno* would frequently scold at *Jupiter*, and *Jupiter* often beat her, and use her very ill; nay, once he hang'd her in the Air, and tied two Anvils to her Feet as she was suspended in the Air. She, to be revenged of him, conspired with *Neptune* and *Minerva* to bind him in Chains; but *Thetis* the *Nereis* assisted *Jupiter*, by bringing to his Aid the Giant *Briareus* with a hundred Hands, who by the Terror of his Presence only, frightened *Juno* and the other Conspirators, from proceeding in their Designs. *Jupiter* frequently violated his Marriage-Faith, and this chiefly occasioned *Juno's* Anger, and therefore she hated all Women of ill Reputation. *Numa Pompilius*, upon this Account, strictly forbid all such Women from entering *Juno's* Temple. Mythologists tell us, that there was a Fountain near *Argos*, called *Canatho*, where *Juno* used to bathe her self every Year, and by that means became a Virgin again. St. *Athanasius* says, it was the Opinion of the Ancients, that *Juno* invented Dress, Habits, and all manner of Ornaments of the Body; and agrees with *Cicero*, *Macrobius*, *Martianus*, *Capella*, and other Authors, that she was frequently taken for the Air. I shall not repeat here all the Fables which ancient Writers relate concerning this Goddess, who frequently contradict each other in their Accounts of *Juno*, as in those of all the other Gods, but proceed to relate only what may serve to explain those Monuments of this Goddess which we publish here.

III. We frequently meet with Statues, Busts, and Bass-Reliefs of *Juno*, and Images of her on Medals. Anciently they made Statues of this Goddess of Cypress-Wood. *Livy* mentions two of this kind that were carried in Procession, and placed in the Temple of *Juno* the Queen. It is sometimes difficult to distinguish her Images. She is generally pictured like a Matron with a grave and majestick Air, sometimes with a Sceptre in her Hand, tho' this but seldom, or with a Veil on her Head; sometimes with the fore-part of the Dress of her Head, ending in a Peek. She is represented also with a Spear in her Hand, and sometimes with a *Patera*, as if she were going to Sacrifice; but all these Symbols, if taken separately, are not sufficient to distinguish *Juno*. We find *Vesta* often represented with these Marks, and it is very easy to mistake the one for the other. The first Figure <sup>1</sup> is a Roman Statue, which Antiquaries take to be *Juno's*. The next <sup>2</sup> is one of the *Villa Borgese*, and hath the Air of a venerable Matron, with a Crown on her Head, which declares her to be *Juno* the Queen. The next <sup>3</sup> out of the Cabinet of M. *Boisot* is veiled, and had a Spear or Staff in her right Hand, as appears by the Posture she is in. The next <sup>4</sup> with her Head-dress peeked before, and with a Spear in her left Hand, is *Juno Lucina*, as is very plain, by her holding a Plate with an Infant on it in her other Hand. The next is undoubtedly *Juno*, the Peacock at her Feet being her peculiar and certain Symbol, as the Eagle is *Jupiter's*; She holds in her left Hand a sort of Spear or long Staff, and in her right a *Patera*. The other Figure <sup>6</sup> is like the fourth, and is taken from the same Cabinet; but we are not very certain it is *Juno*.

*Juno* is represented also with a Crown upon her Head in a Medal of *Lucilla* the Wife of *Lucius Verus*, as in the second Image above, and in the little Bust here. We





Maffei.



Villa Borghese.



M. le President Boissot.



Beger.



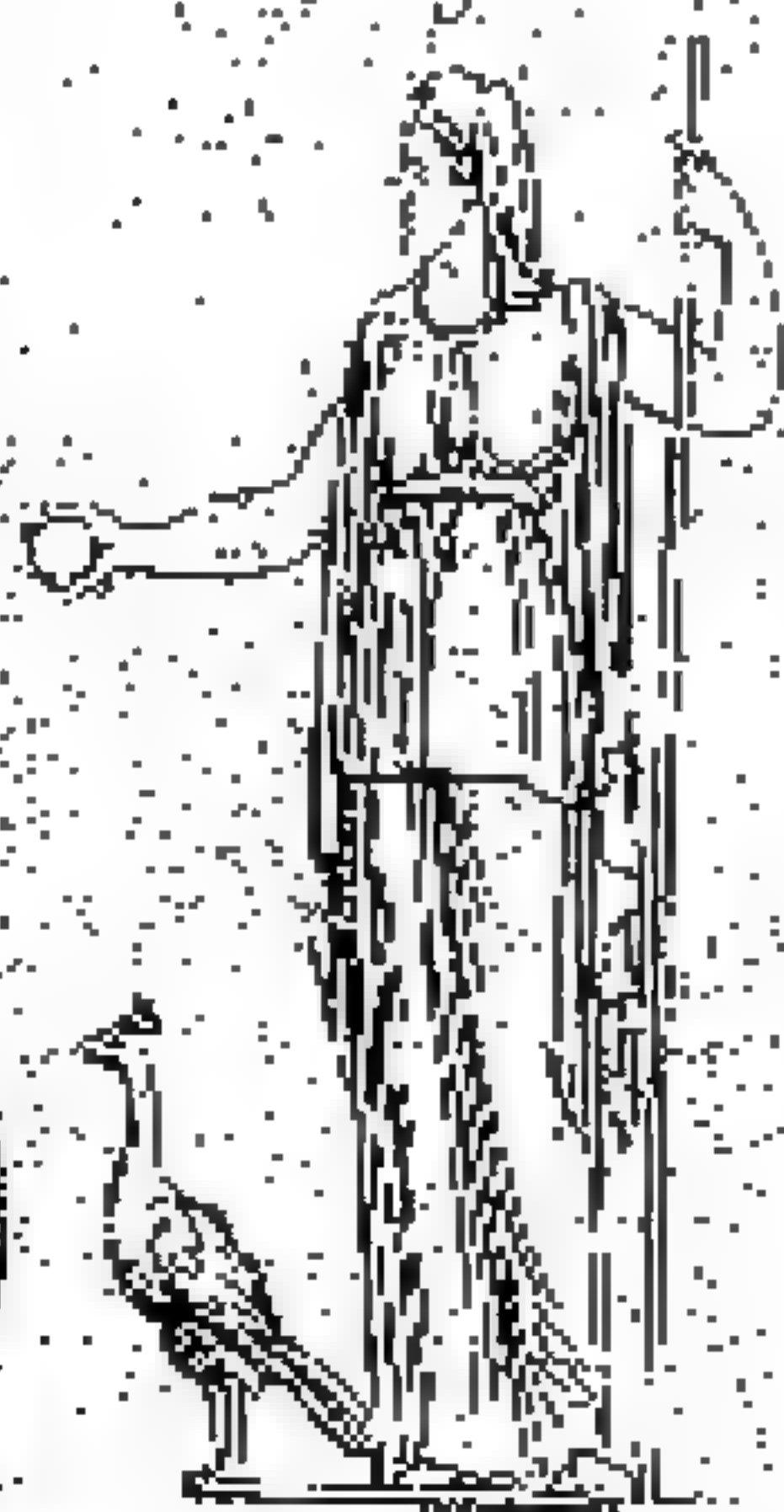
Choul.



Sequin.



M. Poucault.



La Chapelle.



M. Poucault.



Beger.



Beger.



Beger.



Beger.

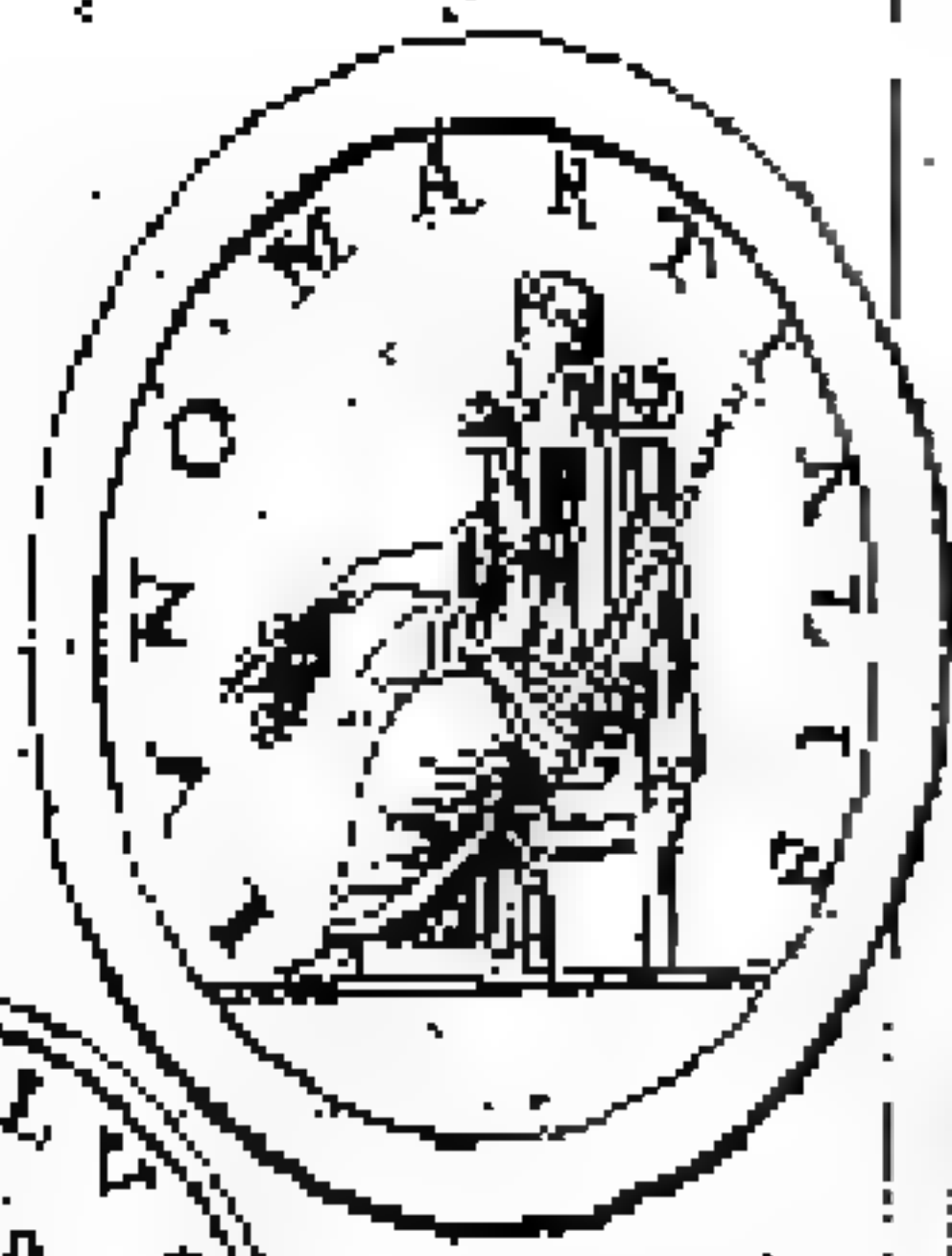


Beger.



Beger.

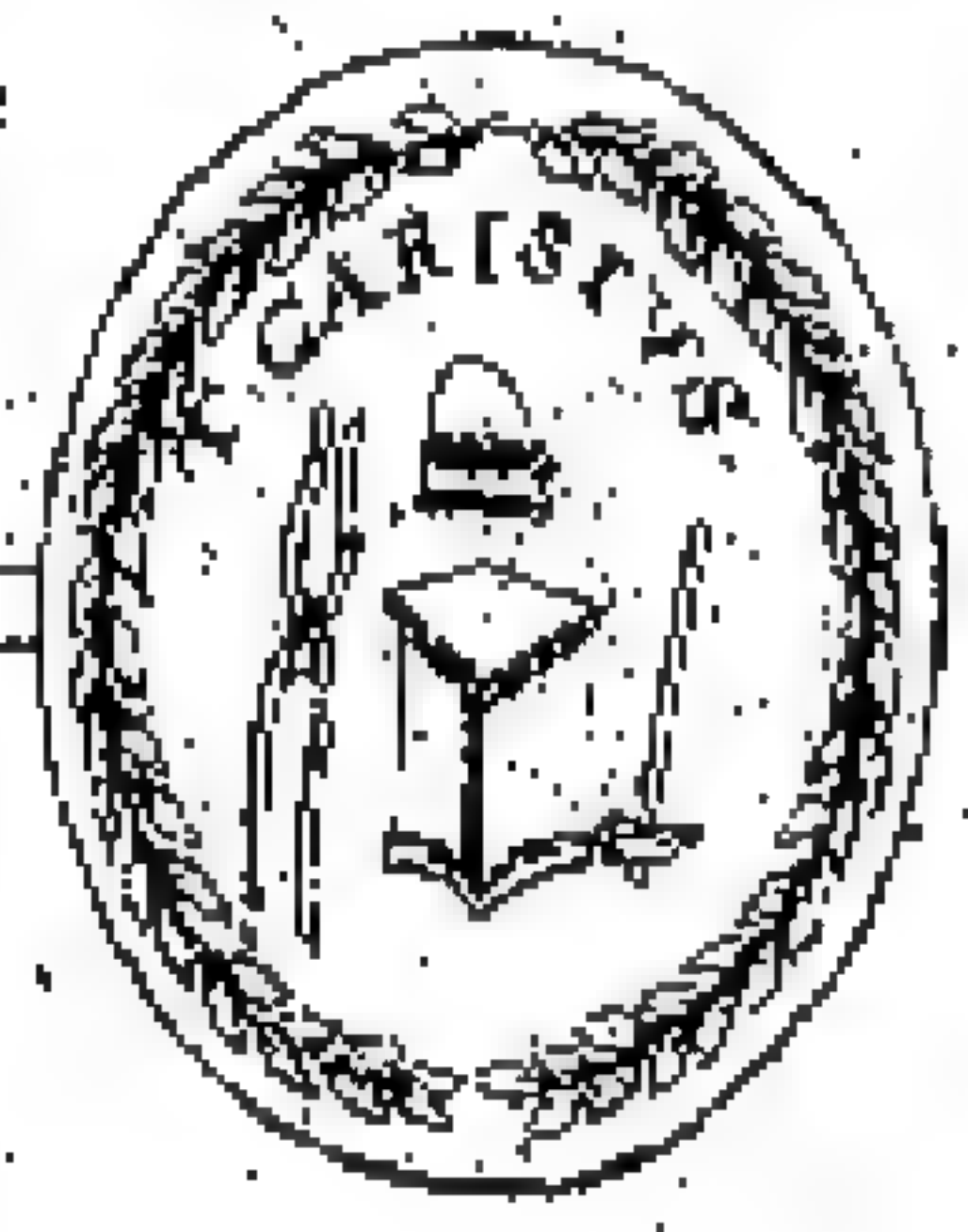




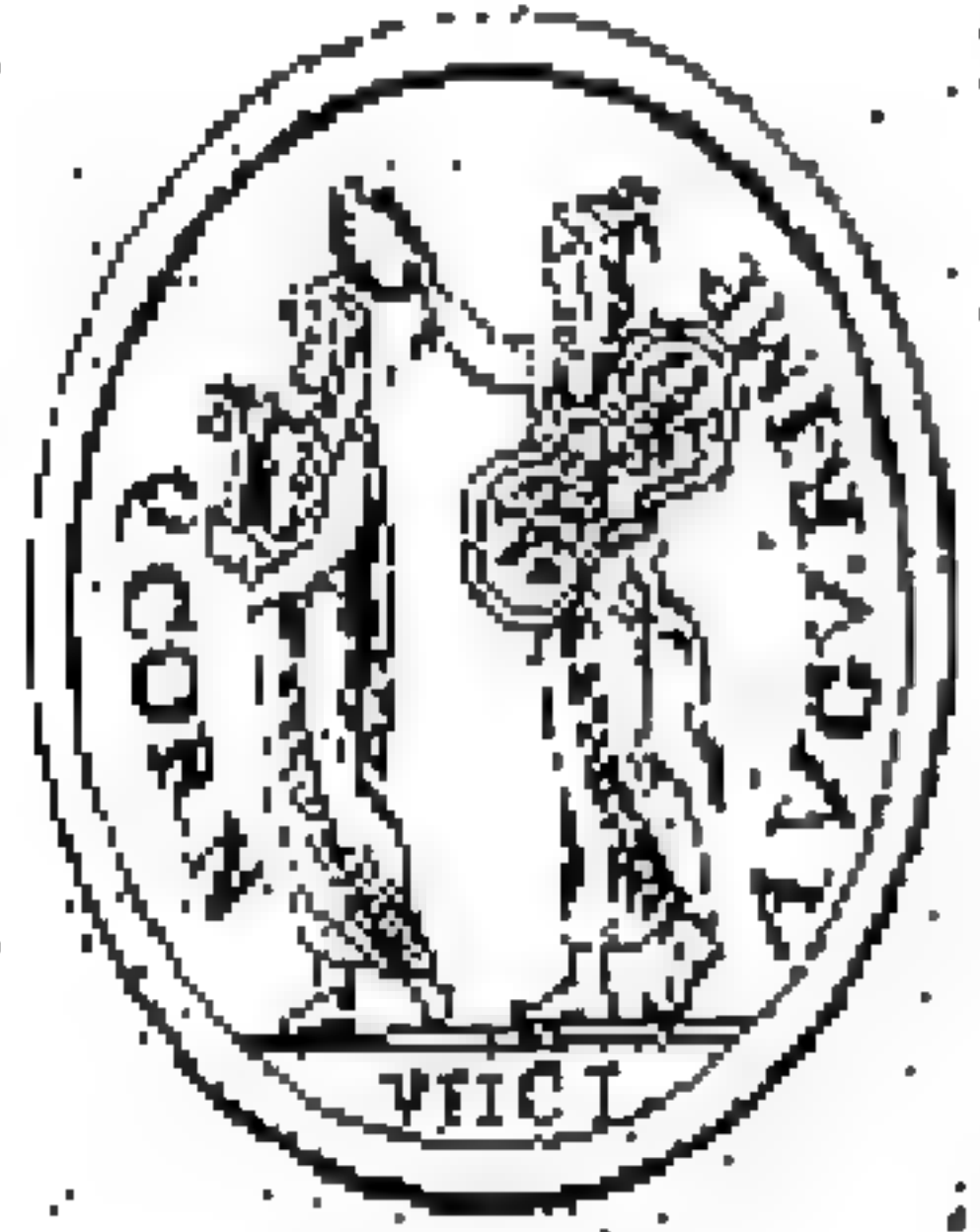
Beger.

Augustin.

Sequitur.



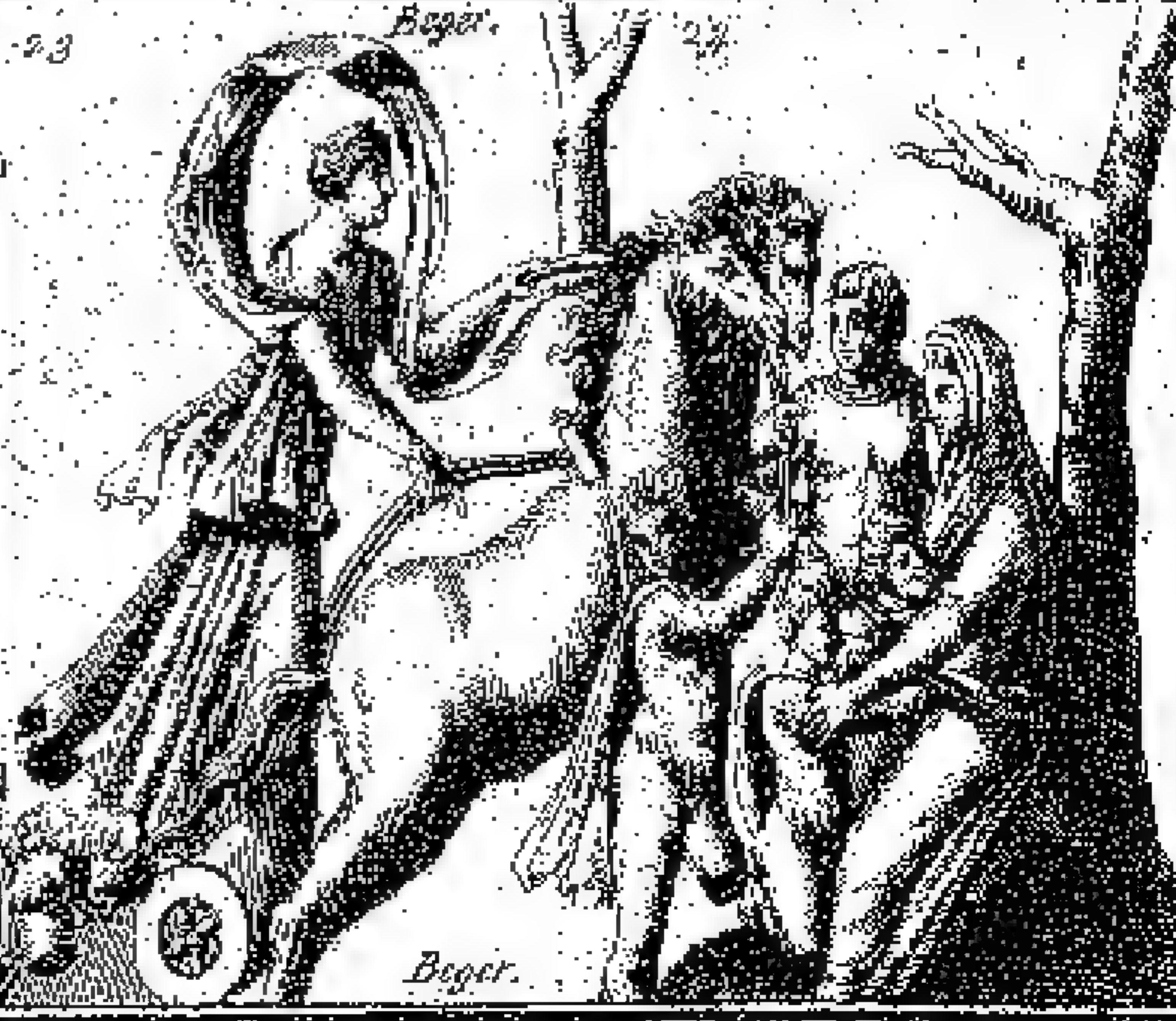
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M. A. R. R. R.



Beger.



We meet with *Juno* the Queen <sup>7</sup> on Medals, sometimes holding a Spear in one Hand, and a *Patera* in the other, with the Peacock at her Feet, and sometimes with the *Palladium* in her Hand <sup>8</sup>. We find her styled *Juno Martialis* <sup>9</sup> on the Reverse of a Medal; by which Name too she had a Temple at *Rome*, which we shall publish hereafter among the other Temples, from a Medal of *Volusianus*.

IV. *Juno Lucina*, <sup>10</sup> who presided over Women in Labour, is to be seen on a Medal of *Julia Pia*, the Wife of *Septimus Severus*, sitting on a Chair, with an Infant in Swadling-Cloaths in her left Hand, and a Lilly in her right. This *Juno* hath the Shape of the Empress her self, as she hath in the Medals of *Faustina* the Younger, in one of which she hath a Spear in her right Hand, and a *Patera* in her left; and in another she hath an Infant on her left Arm, and two more by her sides. The other *Juno Lucina* <sup>11</sup> hath a Whip in one Hand, and a Scepter in the other. This Whip signifies the safe Delivery of Women with Child. When the *Lupercalis* used to run about the Streets of *Rome* with Whips in their Hands, the Women with Child used to place themselves in their way, that they might get a Stroke from their Whips, as believing these Strokes procured them a safe Lying-in. In another Medal of the Isle of *Cos*, the Goddess <sup>12</sup> is in a Chariot drawn by two Peacocks, her favourite Birds. The Chariot is shaped something like a Boat; a Figure proper enough for Islanders to give the Goddess's Chariot.

*Juno* the Preserver <sup>13</sup> is expressed by a Deer in a Medal of *Salonina*, because, as *Tristan* tells us, out of the five Deers which had golden Horns, and were larger than Bulls, which *Diana* hunted in the Plains of *Thessaly*, she caught but four, and put them to her Chariot, but the fifth was presented by *Juno*: Therefore a Deer is used for the Symbol of *Juno the Preserver*. *Juno* favour'd *Samos* as her Country, and the *Samians* paid her extraordinary Honours. She had a Temple there, at the Entrance of which was the Statue of the Goddess crowned, and covered with a large Veil falling down from the top of her Head to her Feet. It is very probable this was the Shape of her Statue; but the Figure is so small in the Medal, that we cannot see every Part exactly. *Beger* thinks it is a *Venus*; but I believe it rather to be a *Juno* of *Samos*. *Juno Gabalensis* <sup>14</sup> had the same Shape, as appears by the following Medal.

*Juno* was esteemed to preside over Coin or Money, and therefore was styled *Juno Moneta*; and had a Temple at *Rome* by that Name. We shall publish here a Head <sup>15</sup> of her from the Consular Medals, with the Name of *Moneta* only; on the Reverse we see represented the Tools proper for coining Money, such as the Hammer, Anvil, Tongs, and Dye.

V. We meet with a *Juno Sospita* <sup>16</sup>, or *Salutaris*, who was worshipped at *Lanuvium*, as *Cicero* acquaints us, on the Reverse of a Medal of *Antoninus*, with this Inscription, *Junoni Sispitæ*, instead of *Sospitæ*. She hath on her Head the Skin and Horns of a Goat, a Spear in her right Hand, and a Shield in her left. The Serpent which appears at her Feet signifies that she is invoked for Health, which the Serpent is the Symbol of. We find the Goddess represented thus in Medals, and frequently in those of the Family *Procillia*. She is represented here in the same manner as *Cicero* describes her. A Goat's Skin on her Head, a Spear in one Hand, and a Shield in the other, and her Shoes turning up at the Toes; the Serpent goes before, like as in another Medal <sup>17</sup>, where she is in a Chariot drawn by two Horses. She was worshipped at *Lanuvium* particularly. In a Medal <sup>18</sup> of the Family *Cornificia*, she is represented placing a Laurel Crown on the Head of *Cornificius* the *Augur*; the Goddess dressed thus with Horns crowns him, in allusion to his Name. We shall meet with these sort of Allusions very often in the fol-



following Figures. The Family *Roscia* hath a Medal with the Head of a *Juno Salutaris* on one side; and on the Reverse a Virgin feeding a Serpent. We meet with the same Head in the Medals of the Families *Porcia* and *Popillia*. The Family *Pompeia* hath a Medal with the Head of *Juno Salutaris*; and on the Reverse  
 19 a Serpent twisted up in several Folds. In a Medal <sup>19</sup> of the Family *Thoria* on the side of the Head of *Juno*, there are these Letters, J. S. M. R. that is, *Juno Sospita Magna Regina*. The Bull on the Reverse is an Allusion to the Family *Thoria*. *Juno* is represented after much the same manner in several Consular Medals; by which we find that *Juno Salutaris*, or the Giver of Health, was very much worshipped by the *Romans*.

20 The little Bust <sup>20</sup>, which is next of M. *L'Abbè Fauvel*, is either a *Juno*, if it be a common Crown; or a *Cybele*, if the Crown be composed of several Towers; but the Figure is so very small that there is no distinguishing.

21 The next Monument <sup>21</sup> represents *Juno* sitting in a *Sella*, or great Chair, with a Veil on her Head, and a Sceptre in her right Hand. The Inscription gives her the Title of *Juno placida*, *Juno* the Gracious or Beneficent. *Mercury* stands on her right side with his *Petasis*, and holds in his left Hand an Instrument, round at the top, and pointed at the bottom; and in his right Hand a Laurel-Branch. The Goddess *Vesta* stands on *Juno's* left Hand holding a Torch. I cannot pretend to explain what *Claudia Sabbatis* mean'd, who caused this Monument to be made: But she seems to place these three Divinities together only on account of her peculiar Devotion to them. The Inscription imports that *Claudia Sabbatis* had dedicated to *Juno* the Gracious, Preserver of the Empress, a *Bulla*; and made further an Offering of a *Vase* and a *Tripod* to the Fortune of the Emperor. The *Bulla* was a small Figure, commonly made like a Globe, or a Man's Heart, which was anciently wore by the principal Magistrates of *Rome* about their Necks, and afterwards more laterly by the Children of Noblemen; but of this more when we come to treat of the *Roman* Dress and Habits.

VI. There cannot be a more proper place than this to insert the History of *Cleobis* and *Biton*, related by *Solon* both in *Herodotus* and *Plutarch*; this will be of great Use to explain some Monuments which belong to the Goddess *Juno*. *Croesus*, in the height of his Prosperity, asked *Solon* if he knew any Man that was happier than he himself was. *Solon* answered, that he had known one *Tellus* his Fellow-Citizen, who having never wanted any thing necessary during his Life-time; had Children, all honest Men; and died fighting valiantly for his Country, after routing his Enemies. *Croesus* replies, Do you know any one besides this *Tellus* happier than I am? I knew two more, said *Solon*, *Cleobis* and *Biton*, two Brothers, and Men famous for their Piety toward their Mother. She being obliged to go to the Temple of *Juno* in a Chariot usually drawn by Oxen, these Brothers would not lose so much time as to go to fetch the Oxen out of the Fields, but put themselves into the Yoke, and drew their Mother themselves for forty five *Stadia* to the Temple. Every Body congratulated the Mother upon having such Children; and she pray'd to the Goddess to give them the best thing that a Man could desire. After making this Prayer, they sacrificed and feasted, and went to sleep; but never awaked again; the Goddess having sent them Death in their Sleep, as the greatest Blessing that could happen to a Man, in reward of their eminent Piety. The People of *Argos*, where this happen'd, made Statues of the two Brothers, and sent them to *Delphi*. *Pausanias* says, this History is represented in a Marble Monument at *Argos*, when *Cleobis* and *Biton* yoked to the Chariot, draw their Mother to  
 22 the Temple of *Juno*. In the Marble <sup>22</sup> which we shall give the Picture of here, we find the Oxen yoked to the Chariot, with their Mother standing upright in it, and the two Brothers looking on the Oxen, and seeming to think they do  
 not

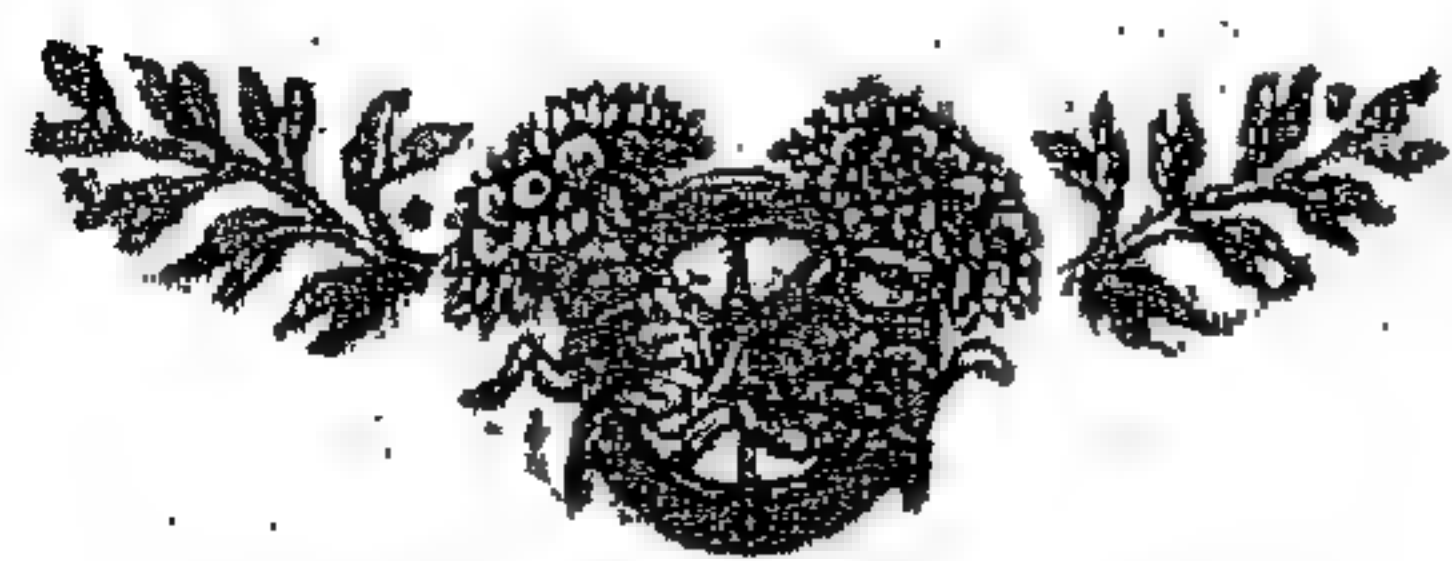


not make haste enough: For other Authors relate the Story, that the two Brothers finding the Oxen did not draw the Chariot fast enough, placed themselves in the Yoke, and drew their Mother. The next Image<sup>23</sup> represents the two Brothers<sup>23</sup> dead before the Temple of *Juno*. The Mother, who holds a Torch in her Hand, seems to pray for Happiness for her Children in the other World, as *Medea* did for her Children, according to *Euripides*. The last Image<sup>24</sup> is more difficult to<sup>24</sup> be explained. *Aurora* appears in her Carr with two Horses, with *Cleobis* and *Bition* holding the Bridle. They are represented again in this Figure; and are both pictured in the Stature of young Children kneeling before their Mother who embraces them; or, as others conjecture, before *Juno*, who embraces them, and gives them their Happiness. This is all I can venture to say on so obscure a Piece of Antiquity.

*Juno Pronuba*, who presided over Marriages, is very frequently represented in ancient Monuments; but as we shall have occasion hereafter, when we come to treat of Marriages, to give several Figures of her, we shall omit giving any now.

VII. *Juno*, as well as *Jupiter*, had several Surnames, some of which were taken from Places, others from some Quality or Attribute. The Names borrowed from Places were, *Ammonia*, on account of an Altar erected to her in the Sands of *Libya*, as well as to *Jupiter Hammon*. *Acreea*, because she was worshipped in the Castle (*Acropolis*) of some Towns. *Argiva* and *Argolica*, because of her Temple at *Argos*. *Albana*, because she was worshipped at *Alba*. *Candrena*, from *Candara*, a Town of *Paphlagonia*. *Cytheronia*, from Mount *Cytheron*. *Cypra*, a Name she had peculiarly on the Coast of *Italy*. *Dirphya*, from the Mountain *Dirphy*. *Gabia*, from *Gabium*, a Town of *Italy*. *Imbrasia* from *Imbrasus*. *Lacinia*, from the Promontory of *Italy* of that Name. *Lacedemonia* and *Olympica*. *Pelasia*, from the Greeks *Pelasgi*. *Pharygea*, from *Pharyx*. *Prosymna*, from a Town near *Argos*. *Telchinia*, from the *Telchines*; and she was called *Tethla* in the Town of *Plateæ*.

Her other Names were *Ægophagos*, because Goats were frequently sacrificed to her. *Aeria*, because she was held for the Air. *Boopis*, because she had large Eyes. *Bunea*, from *Bunus*, *Mercury's* Son. *Calendaris*, because all the *Calends* were esteemed sacred to her. *Caprotina*, which is the same with *Sospita*, which we mentioned before, because of the Horns and Skin of a Goat, which she wore on her Head. *Cinxia*, because she was thought to untie the Zone or Girdle which the new-married Women wore round them. She was called too *Equestris* in *Elis*; and *Februalis*, as being worshipped peculiarly in *February*. *Gamilia*, or Nuptial. *Heniocha*, which signifies holding the Reins. *Opigena*, the Daughter of *Ops*. *Parthenos*, or the Virgin. Three Conditions of *Juno* were distinguished by particular Names. She was called *Parthenos*, which means Virgin, and denotes the time of her Virginity. *Teleia*, which denotes her adult Age, or the time of her Marrying; and *Chera*, or Widow, which intimated her continual Disagreement with *Jupiter*. *Pausanias* calls her *Prodromia*, which seems to signify *Juno* in the Porch. She was lastly called *Sororia* and *Zygia*, which is the same as *Pronuba*.





## C H A P. VI.

I. The Opinion of the Ancients concerning Vesta. II. Different Images of this Goddess. III. Vesta represented on Medals. IV. A singular Vesta of the Villa Mattheia. V. The Hair of the Vestals Heads was close cut. VI. The History of the Vestal Virgin Tuccia, and Vesta's Lamp, or the Vestal Fires.

I. **W**E shall place *Vesta* next after *Juno*, both because she was generally esteemed her Sister; and because the Figures of her that remain are very like those of *Juno*, and sometimes difficult to be distinguished from one another. Authors are divided in their Opinions concerning *Vesta*. Some even of the most ancient, as *Euripides*, take her for *Tellus*, the Mother of *Saturn*. *Dionysius Halicarnassensis* says, *Vesta* is *Tellus*; and that Fire is consecrated to her, because the Earth is placed in the middle of the Universe, and feeds and preserves the Fire above the Region of the Air. Others say she was the Sister of *Jupiter* and *Juno*, and Daughter of *Saturn* and *Rhea*. Some believed that *Vesta* meant the same as the Fire, *Focus*: and, properly speaking, the Fire and Hearth of Houses is *estia*, the Name which the *Greeks* gave the Goddess *Vesta*; and the *Latins* borrowed the Name *Vesta* from that *Greek* Word; but others give very different Etymologies of this Name. *Plutarch's* Opinion is, that *Numa Pompilius*, who placed this Fire in the Temple of *Vesta*, which was built almost in the Figure of a Globe, did not intend to signify that *Vesta* was the Globe of the Earth, but to represent by the Globe the Universe, in the Middle of which was the Fire, which they called *Vesta* or *Unity*. This Fire was kept by Widows in *Greece*, and by Virgins in *Rome*. Neither the *Greeks* nor *Romans* had anciently any other Image or Symbol of *Vesta*, but the Fire which was kept so religiously: And tho' Statues were afterwards made of *Vesta*, they represent rather *Vesta* the Earth than *Vesta* the Fire; but it is not improbable but both of these were confounded with each other in later times.

II. In the last Plate of *Juno* we observed *Vesta* was pictured in the Habit of a Matron, holding a Torch in her right Hand; and this is the general Manner in which she is represented on ancient Monuments. We have a like Instance in a *Lamp*, where *Vesta* holds a Torch in her right Hand, fixed on the End of a Spear, and a *Patera* in her left; before her are two Lions, which are more proper for *Vesta*, as taken for the Earth, and who is the same as *Cybele* the Mother of the Gods; for, as we took notice above, they were frequently worshipped one for the other.

PLATE  
XIV.

1 A Matron<sup>1</sup> copied from a Statue at *Rome*, by the famous M. *Le Brun*, and covered with a large Veil, is commonly taken for a *Vesta*; as is another<sup>2</sup> published by *Rossi*, with an Explanation by the celebrated Antiquary *Maffei*. There is something extraordinary in her Habit; besides the Veil which covers her Head, she hath another Veil or Covering wrapping her all round from her Shoulders  
3 down to her Girdle. The next Figure<sup>3</sup> is a Priestess of *Vesta*, with an Urn in her Hands with Fire in it, casting out Flames. This Fire is *Vesta*, according to the Ancients; and the Habit of the Priestess is very like that of the first Image of *Vesta*.

4 III. *Vesta* in a Medal<sup>4</sup> hath in her Hand a sort of Spoon, called *Simpulum*, and in the other a Spear; she hath no Veil on here; likewise in some other Medals we find *Vesta's* Name as we do here. In the next Medal<sup>5</sup> she is veiled, and holds the *Palladium* in her Hand, which was placed in her Temple. The next is a *Vestal*, and confirms what we said just above, that the Priestesses of *Vesta*  
were





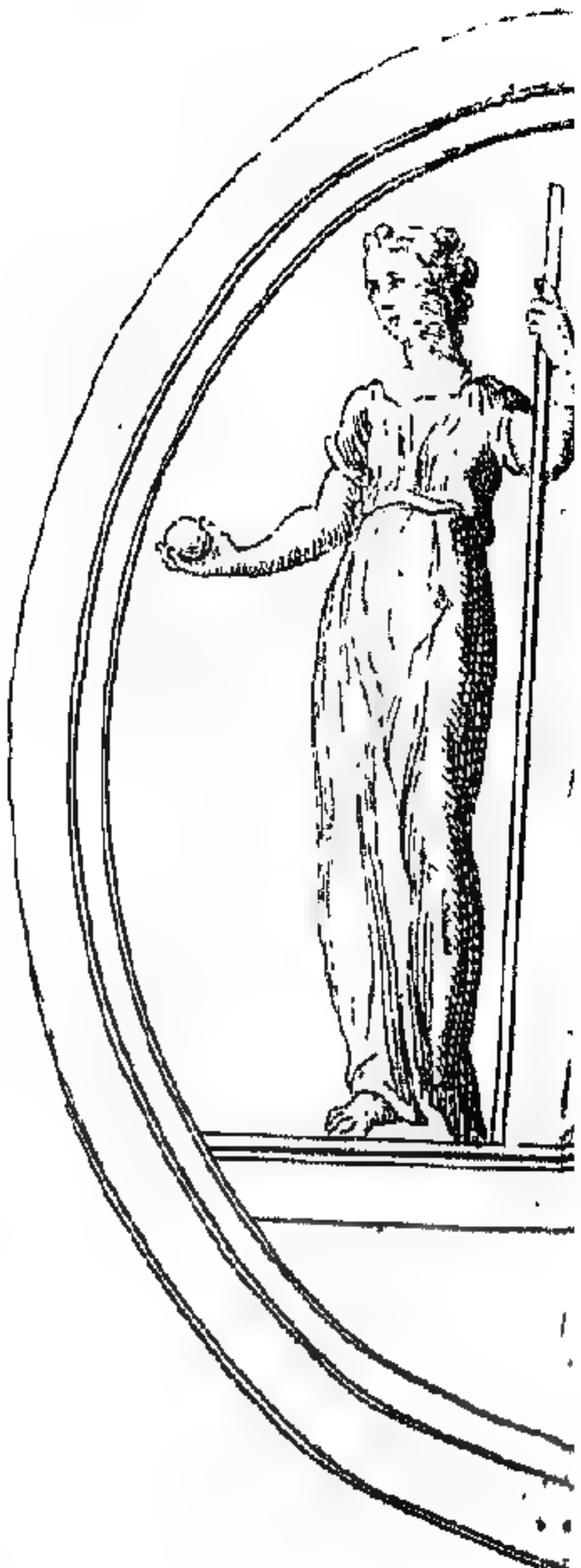
Maffei



Mss. de M. le Brun



Spon



Choul



Choul



Choul



Choul



Beger



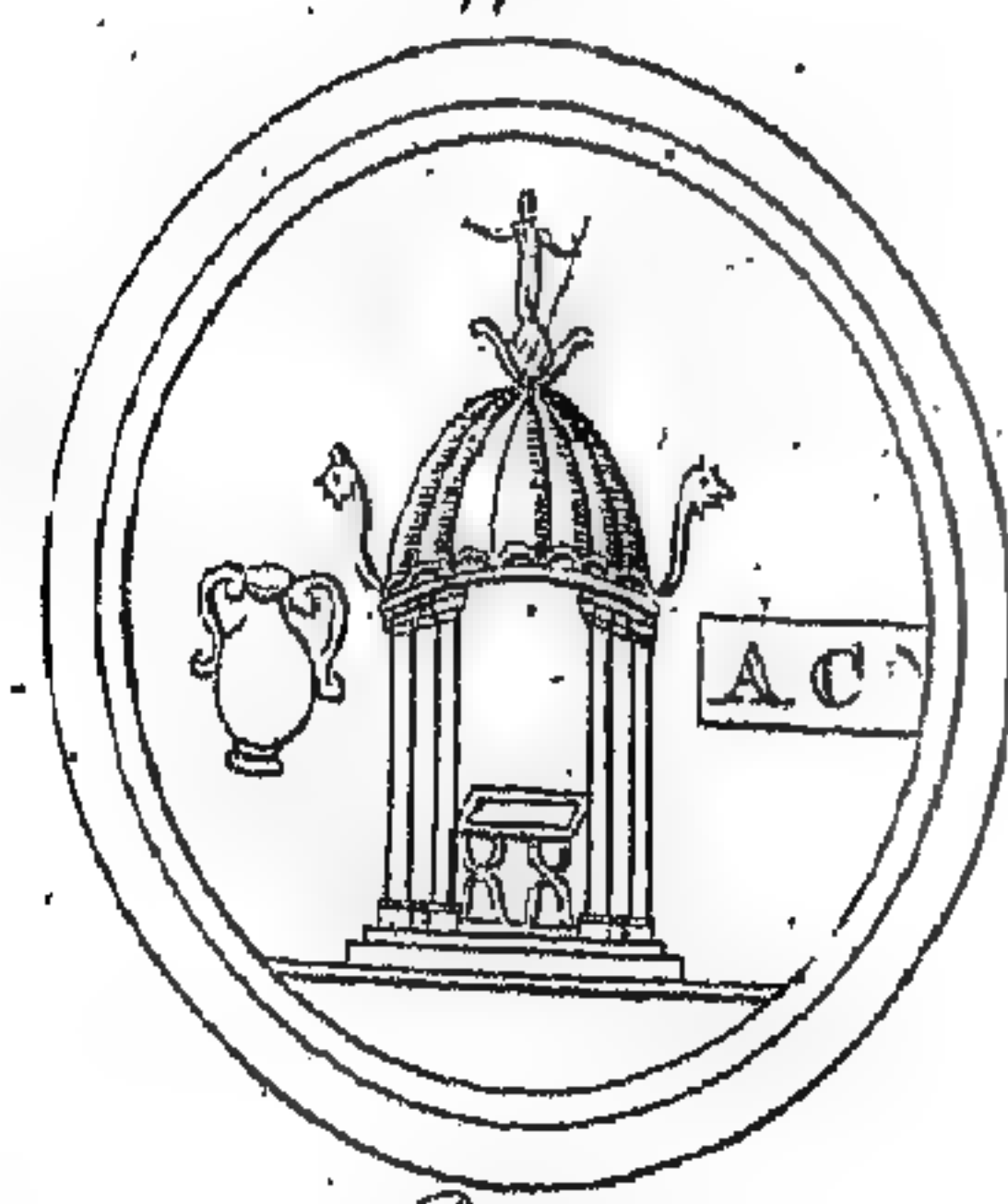
Beger



Beger



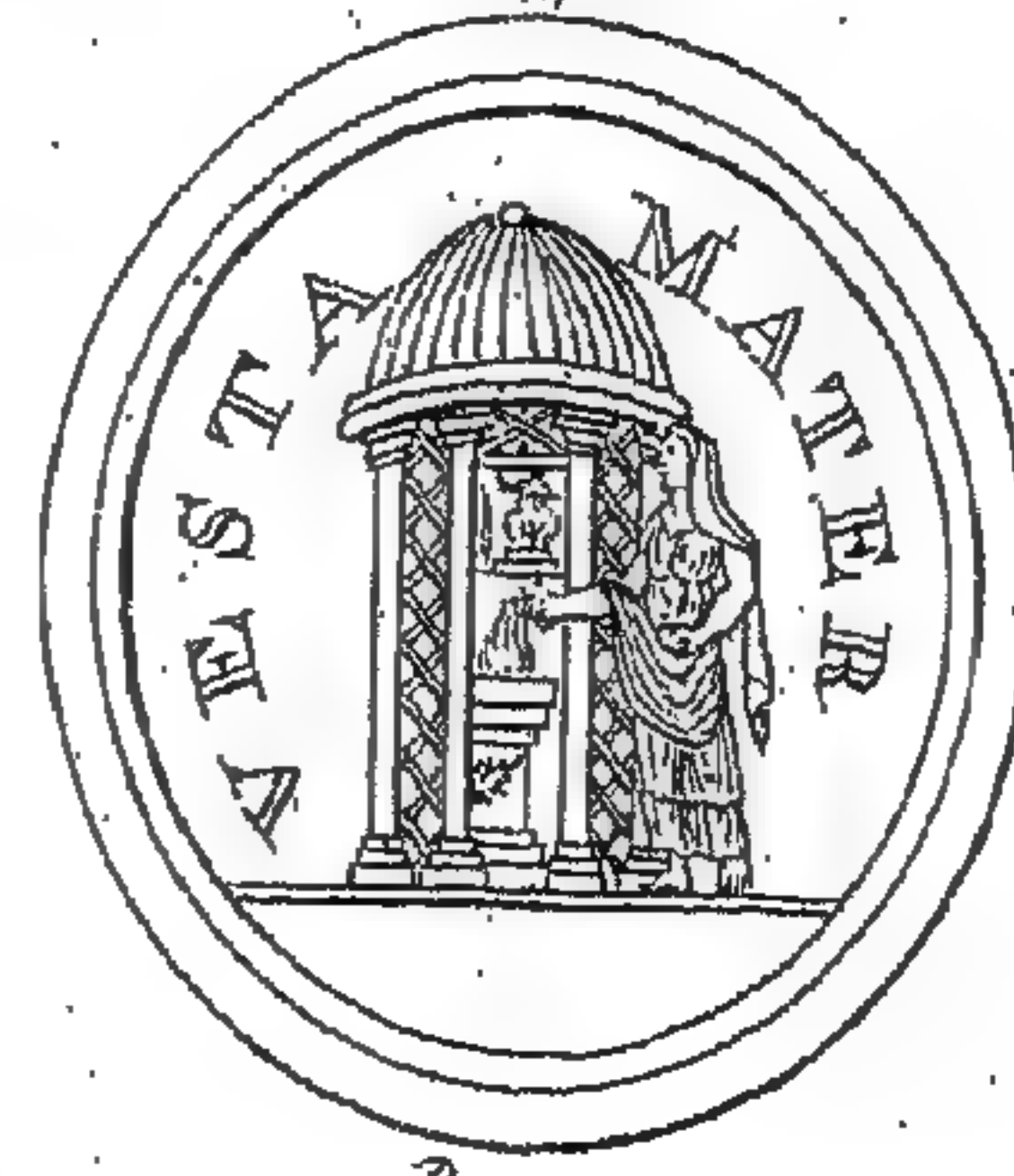
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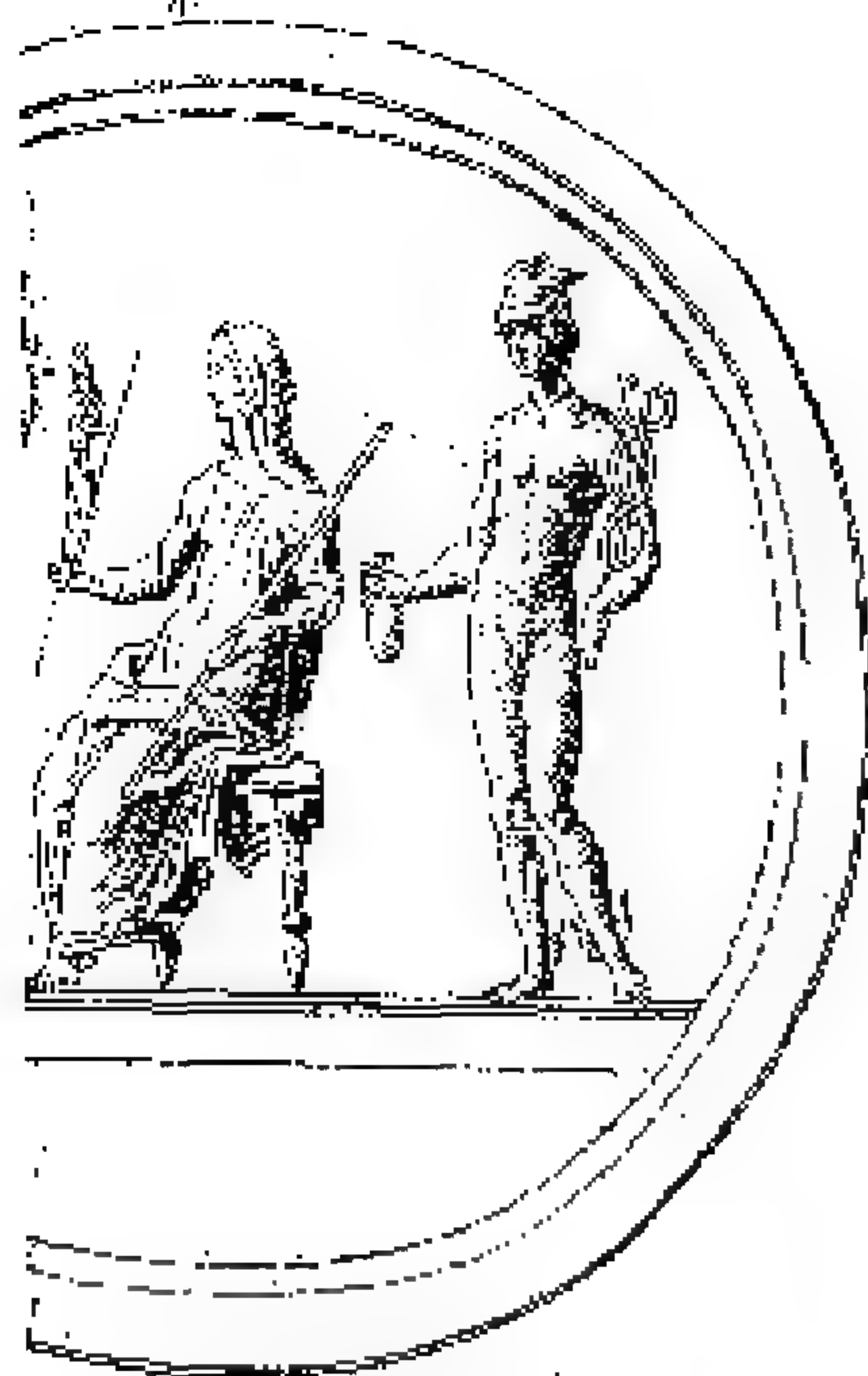


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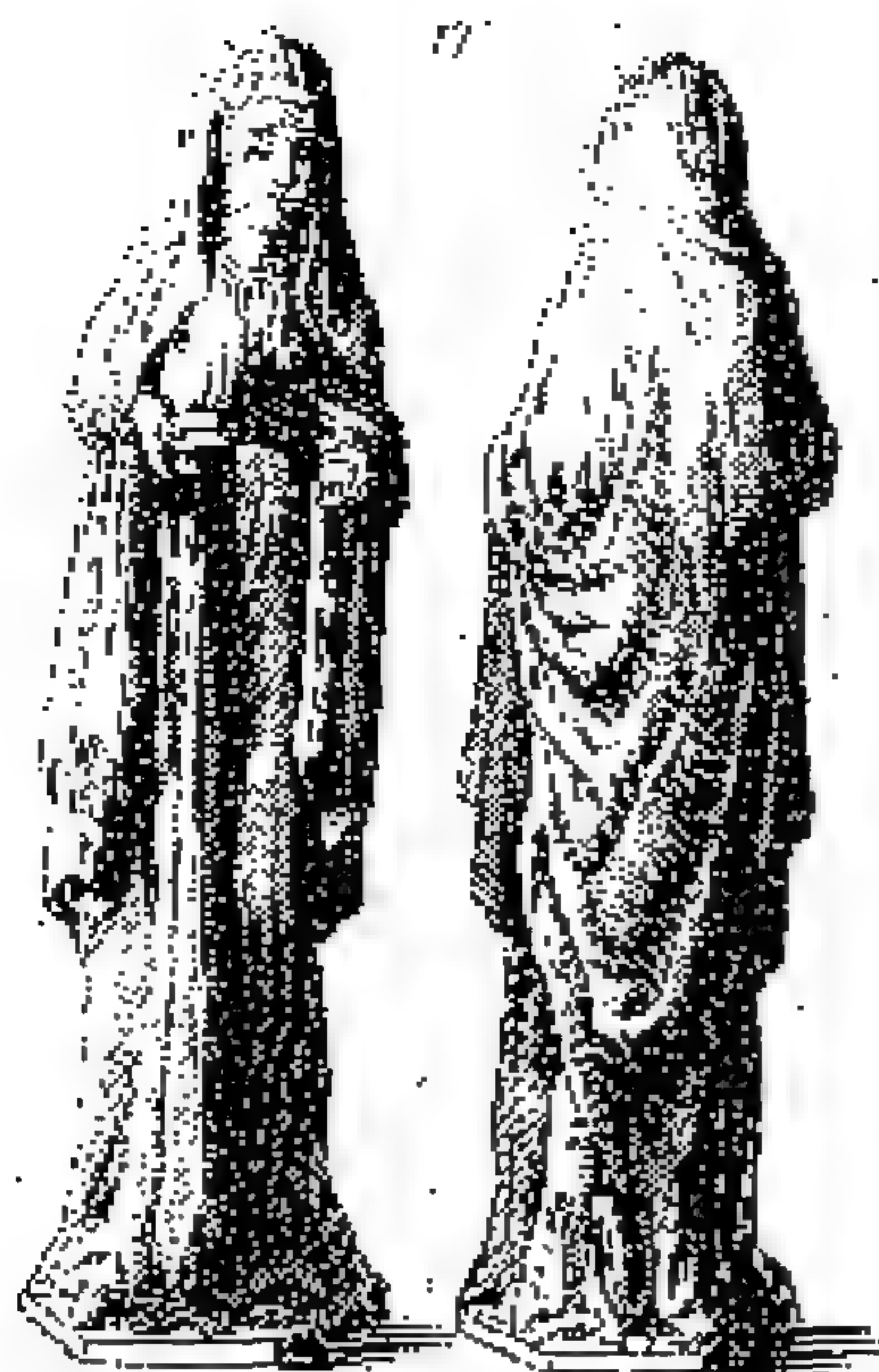


Beger





Maffei



Cal. de St Gorm. des pres.



Fabretti



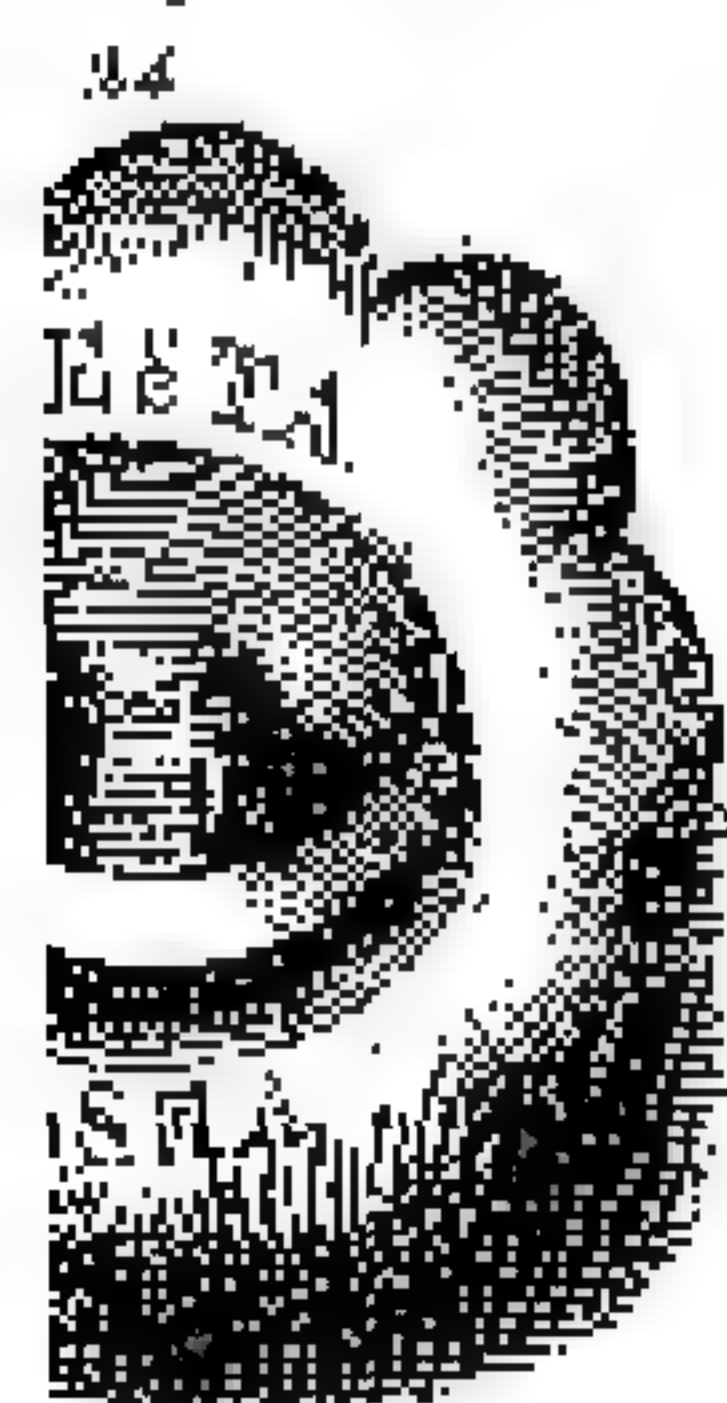
Boissot



la Thaum.



Fabretti



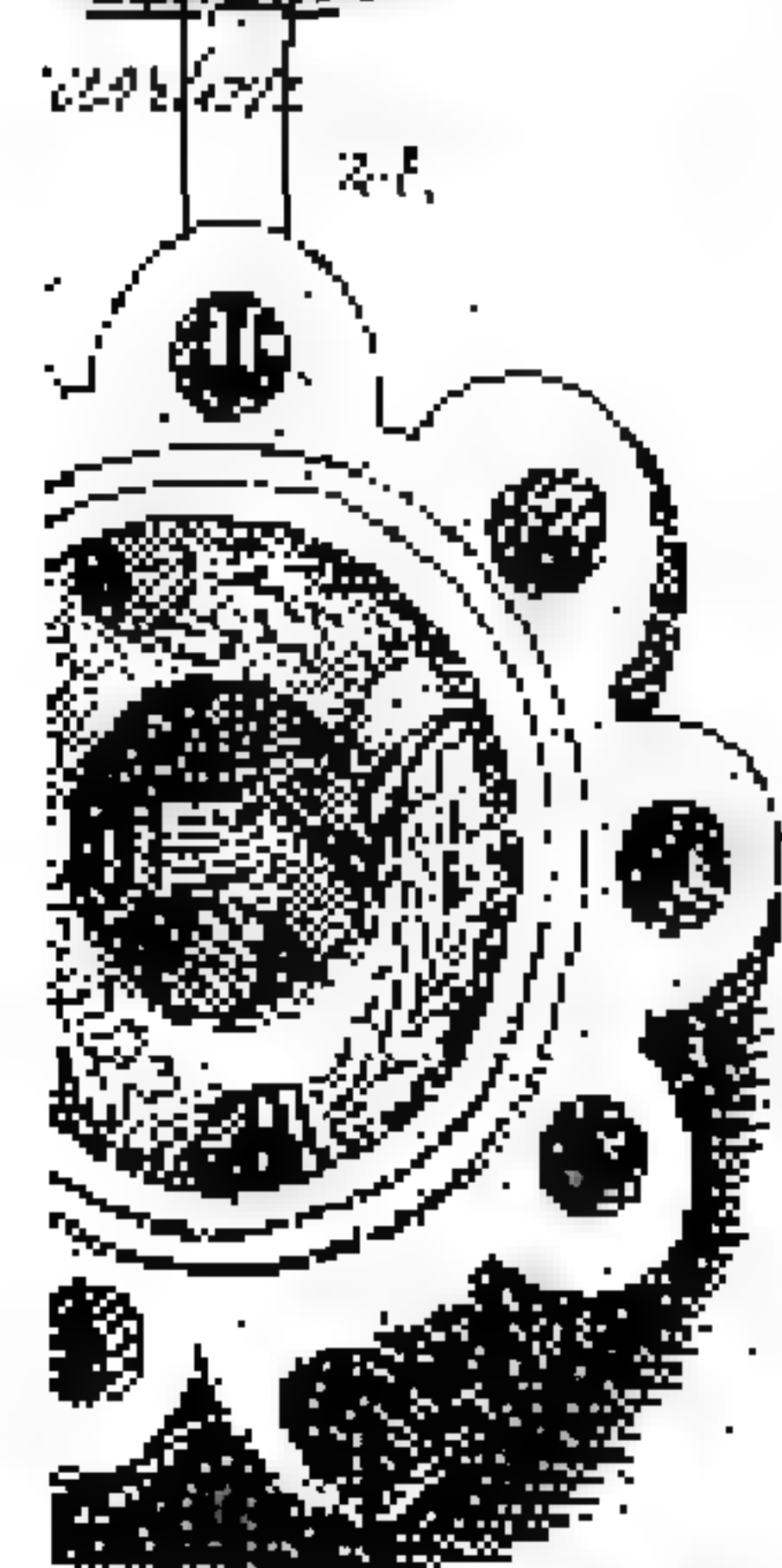
Boissot



Bayer



Fabretti



Boissot



Fabretti



were habited like *Vesta*. This *Vestal* <sup>6</sup> is veiled, sits down, and hath a *Simpulum*, the Mark and Symbol of the Priesthood, in her Hand, like the foregoing. Another Figure <sup>7</sup> sits down with a *Patera* in one Hand, and a long Staff or Sceptre in the other. The three other Heads of *Vesta* <sup>8, 9, 10</sup> have different Dresses; and were it not for the Inscription, might be taken for Heads of any other Goddesses. One of them hath on the Reverse a Temple of *Vesta* <sup>11</sup>, with a Cupola like a half Globe. The next <sup>12</sup> is remarkable only for the Sceptre. *Vesta* the Holy <sup>13</sup> hath also a Sceptre in her left Hand, and something like a *Patera* in her right. *Vesta* the Mother <sup>14</sup> appears at the Entrance of her round Temple, and puts her Hand on the sacred Fire on her Altar. The next is distinguished only by the *Palladium* <sup>15</sup> from the others. In the next Figure is *Vesta* seated between *Venus* and *Mercury* <sup>16</sup>, and holds in one Hand a Sceptre, and in the other a *Palladium*, or little Image of *Pallas*, which was first in *Troy*, but stolen from thence; and afterwards recovered by *Aeneas*, and placed by the *Romans* in *Vesta's* Temple at *Rome*. We shall speak more fully of the *Palladium* when we treat of *Pallas*. The *Vesta* <sup>17</sup>, or *Vestal* Priestess, which comes next drawn with a fore and hind View, is dressed like a Nun; hath a little Box, with Spices and Perfumes in it, in her right Hand, which the Ancients used in Sacrifices, with a Girdle upon her Vest, and a Veil covering her all over, a Habit perfectly grave and modest.

IV. The *Vesta* found some few Years ago in the *Villa Martheia* at *Rome*, and published by M. *Fabretti*, is so singular in the Symbols it hath, that we should not take it to be a *Vesta*, if the Inscription did not direct us. The Figure <sup>18</sup> was made and dedicated by the Body of Bakers at *Rome*, who kept the Feast of *Vesta* on the fifth of the *Ides* of *June*, as *Ovid* tells us, who adds further, that they shewed to publick View Grindstones crowned with Flowers on this Day; and we find here a Grindstone pictured by the Goddess on a large Bushel, with Ears of Corn rising out. We have a farther Proof, that the Body of Bakers erected this Statue from another Monument erected by them to *Antoninus Pius*, which we shall publish here, and again when we come to treat of the Bakers of the Ancients. Where we find the Inscription the same *C. Pupius Firminus*, as is said in the Inscription here to have erected this Statue of *Vesta*. The Goddess is seated and veiled, with a Sceptre in her left Hand, and a *Patera* in her right, with a Serpent striving to eat out of it, the usual Symbol of *Hygeia*, or the Goddess of Health. Above the Veil of her Head we see three small Turrets of Walls, the Mark of *Cybele* or the Earth, for which *Vesta* was taken, as we said before.

V. M. *Fabretti*, who gave the Publick the foregoing Image of *Vesta*, hath published also two Heads of *Vestal* Virgins; the one <sup>19</sup> taken from a brass Plate of great Antiquity, where we find represented the Head of *Bellicia Modesta*, a *Vestal* Virgin, without her Veil on, but with her Head bound with a Fillet called *Infula*. The other Head <sup>20</sup> is taken from a Seal, and wore a Fillet too. That part of the Fillet which went round the Head like a Diadem, was called by the *Romans* *Infula*; and the Ends of it which hung down below the Knot that tied it close to the Head, were called *Vittæ*. M. *Pascalius* hath taken notice of this Distinction between the *Infula* and the *Vitta*; but M. *Fabretti* proves farther, that they were distinguished from each other from two Verses of *Prudentius*. These two *Vestals*, as well as the two Images of *Vestal* Virgins which we shall give presently, have short Hair. We may take notice from hence, that after the Ceremony of cutting their Hair, and hanging it up on a Tree at the Entrance of the College of the *Vestals*, which the *Vestal* Virgins always used, they never let their Hair grow long any more, but kept it always short. *Lipsius* seems to be of a contrary Opinion, upon account of a Figure of a *Vestal* which he published, and which he imagined had long Hair. But M. *Fabretti* clears up this Mistake of *Lipsius*, who, he says, took the *Vittæ*,  
or



or ends of the Fillet which hung down behind for Hair. A great number of Images of *Vestals*, without a Veil on, do prove sufficiently that they did not wear the Veil, but only on some Ceremony, and when they went into the Temple or sacrificed; and in this case all the Priestesses of the other Divinities veiled themselves, as *Varro* assures us, *de Ling. Lat. L. 4.*

VI. The Story of *Tuccia* the *Vestal* Virgin, is represented here in two Images; the <sup>21</sup>one <sup>22</sup>is a little Statue belonging to *M. Boisot*, the other <sup>22</sup>a Seal of *M. de la Chaussée*. This Affair is related by *Pliny*, but more largely by *Valerius Maximus*. Being accused of Incest, she cleared her Innocency in this manner. She took a Sieve and prayed thus, *Vesta*, if I have preserved my Chastity ever since I have celebrated your sacred Mysteries, grant that the Water which I shall take out of the *Tiber* with this Sieve may not run out of it, till I have carried it to your Temple. She took up the Water in the Sieve with confidence, and carried it in the Sieve without any running out, and confounded all her Accusers by this solemn Proof of her Innocence. There is occasion for other Witnesses besides *Pliny* and *Valerius Maximus*, to prove the Truth of such a Miracle. The next Head <sup>23</sup>was published for a *Vestal* by *Beger*, tho' she hath no other Mark of being such, but her Veil, and we have shewed above that a Veil was common to all Priestesses when they sacrificed. Besides, the *Roman* Matrons went often veiled, as we shall shew when we treat of the Habits of Women. But that which makes me think it is not a *Vestal* is, that it hath long Hair, contrary to the general Custom of the *Vestal* Virgins, as we have shewed above.

<sup>24</sup> The Lamp <sup>24</sup>with Nine Sockets in the great Circle for Lights, and two in the lesser, belonged to *Vesta*, or to the *Vestals*, as appears by the Inscription on the back. Whether this was the Shape of the Vessel in which the sacred Fire was kept, cannot be for certain affirmed, tho' I cannot see any thing to the contrary, but it may be. It belonged to the Cabinet of *M. Girardon*.

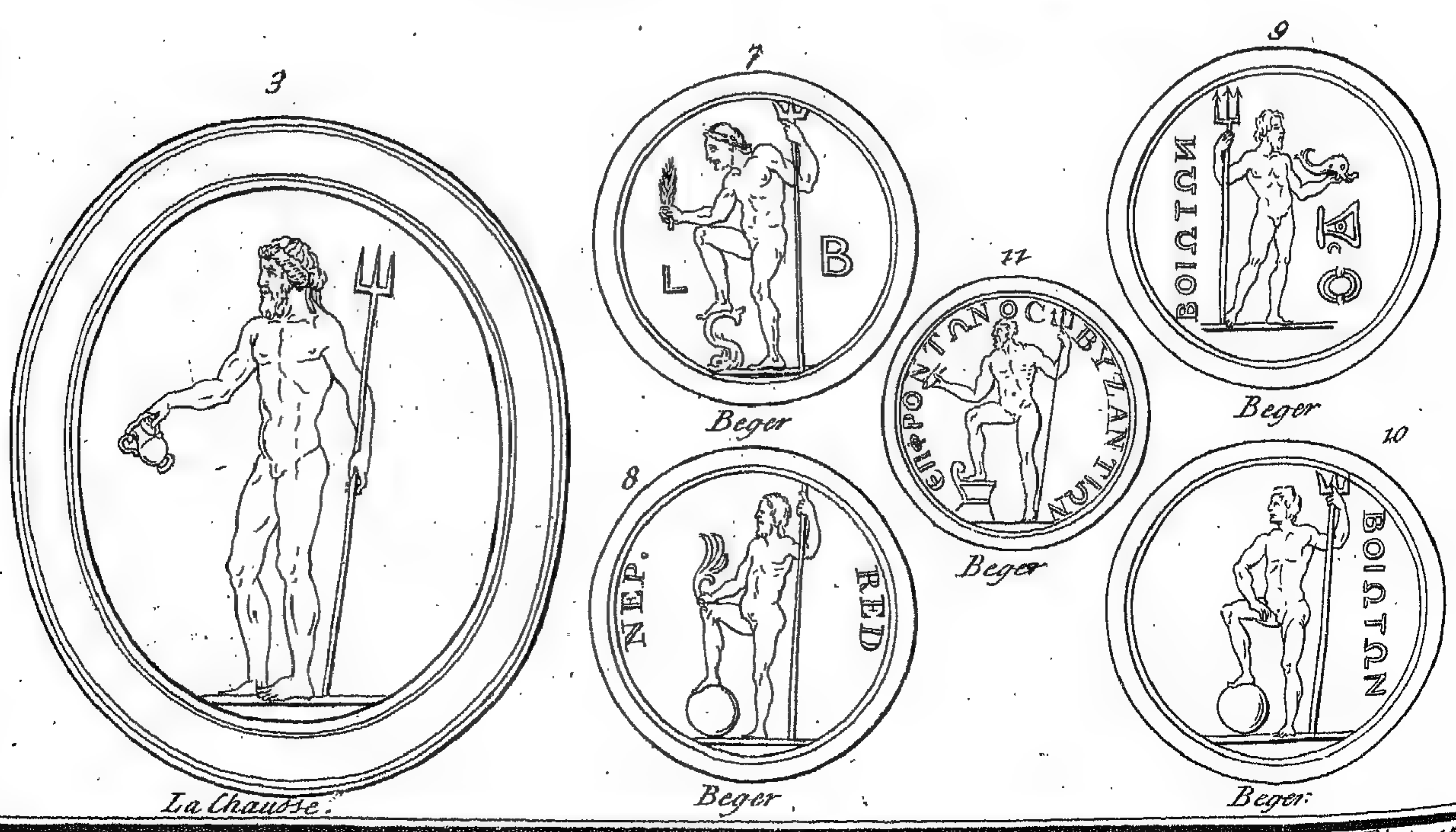
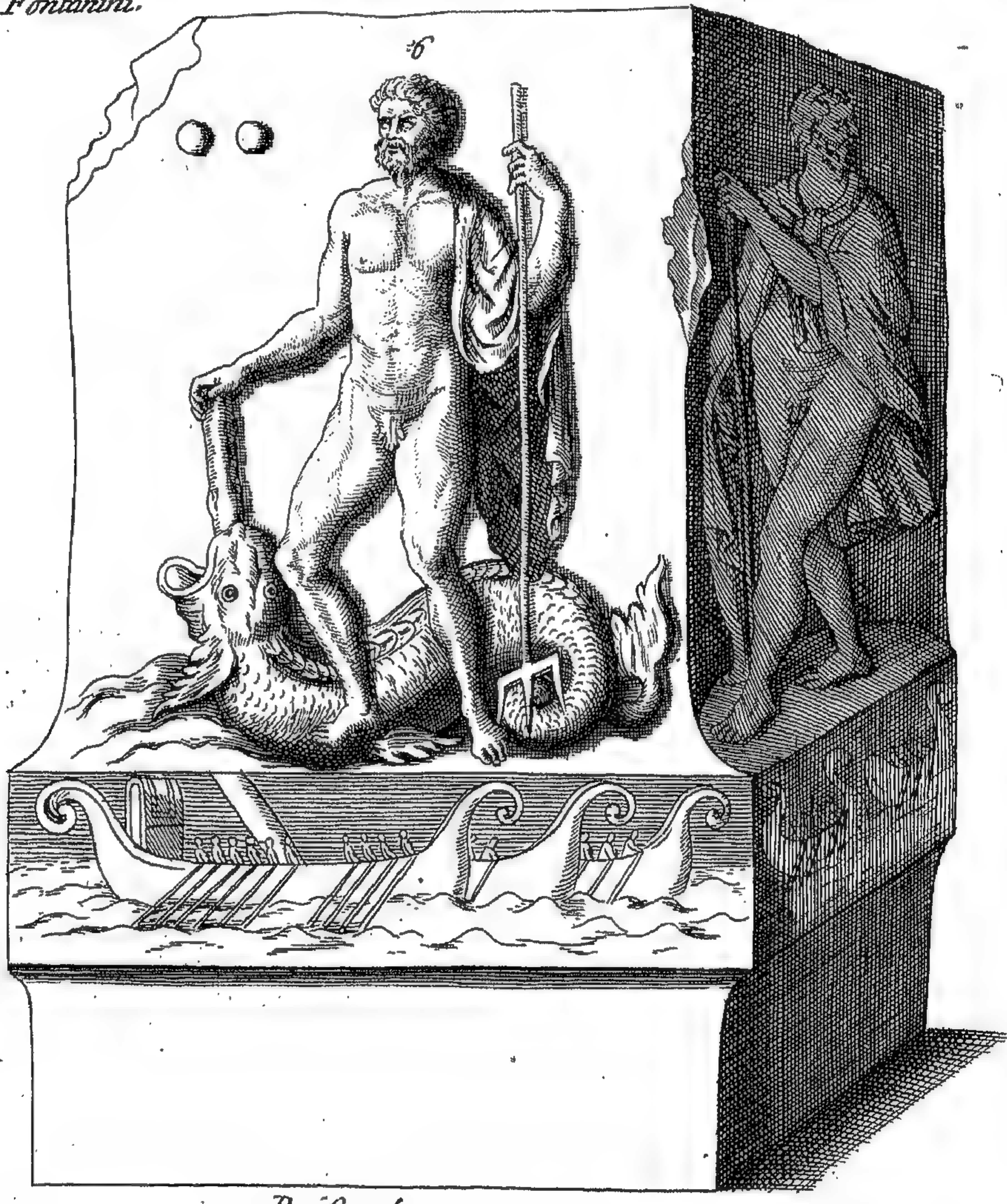
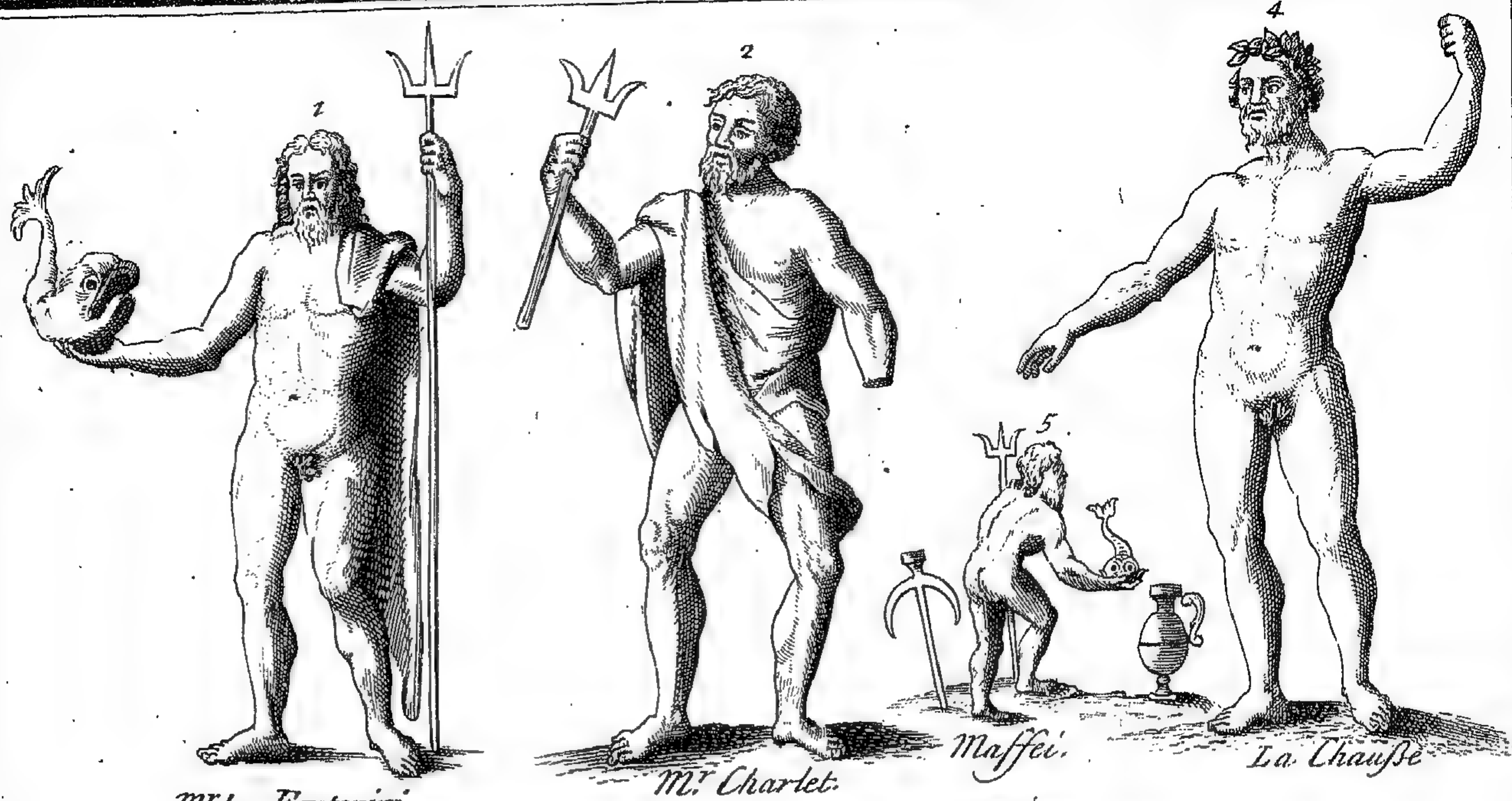
The *Naucratii*, *Athenæus* tells us, celebrated *Vesta's* Birth-day, and the *Bacchanalia*, and the Feast of *Apollo Comæus*, dressed all in white. *Polybius* tells us a very extraordinary thing concerning a Statue of *Vesta* at *Jassi*, a Town on the Maritime Coast of *Asia*; namely, that it was placed in the open Air, and yet never any Rain or Snow fell upon it; he relates also the same Wonder of a Statue of *Diana Cindiades*. But we shall meet with a great many Miracles of this nature in the Progress of this Work. We shall speak further of the *Vestals* when we come to treat of the Priests and their Colleges.

## CHAP. VII.

I. The Birth of Neptune, and his Actions. II. The different Images of Neptune. III. One of a peculiar kind, and several other Figures of him. IV. The Form of Neptune Atlanticus. V. Other remarkable Figures of Neptune taken from Marbles and Medals. VI. The Rape of a Nymph by Neptune.

I. **T**HIS God, called Ποσειδών by the *Greeks*, the Son of *Saturn* and *Rhea*, and Brother of *Jupiter*, was devoured by his Father as soon as born, but afterwards, by vertue of a certain Emetic Draught which was given him, was vomited up again, together with his Brothers and Sisters, who had the same Fate to be swallowed up by their Father. Others say, *Rhea* told *Saturn* she was deliver'd of a Colt, and shewed one to him, which he presently devoured, and so concealed







concealed *Neptune* from him, and gave him to some Shepherds to educate. We find in ancient Historians, Poets and Scholiasts, a great number of Relations concerning *Neptune*; but his Actions and Rapes are applied to such different times, that they who endeavour to get Truth out of this Mythology, are obliged to say several Men of this Name lived at different times; and that all their several Actions were related afterwards of this single Deity. *Clemens Alexandrinus* says, he had a great number of Mistresses; *Amphitrite*, *Amymone*, *Alope*, *Menalippe*, *Alcyone*, *Hyppothoe*, *Chione*, *Medusa*, *Celena*, and several others. A great number of Maritime Cities owed their Original to *Neptune*, and some Nymph or *Nereid*, according to Fable. There were in the Isle *Tenos* Colossal Statues of *Neptune* and *Amphitrite*, nine Cubits or about fourteen Foot high, made by the famous *Athenian* Statuary *Telefias*, which the Inhabitants worshiped.

II. We find *Neptune* in a great many Monuments represented generally naked, and with a Beard, holding a Trident, his usual Symbol, in his Hand, without which we seldom see him. The first Figure <sup>1</sup> of him is taken from an Altar of *Neptune*, lately discovered: He holds a Dolphin on his right Hand, and a Trident in his left. He is represented in the same manner on a Medal of *Agrippa*, with this Addition only, that his Foot is placed on the Prow of a Ship. In a Medal of *Adrian*, published by *Angeloni*, he holds two Dolphins by the Tail. The other Figure <sup>2</sup> with one Arm maimed, hath nothing to distinguish it is a *Neptune* but the Trident, and that hath its Prongs wider from each other than usual. This Figure was found in *Burgundy*. In a Medal of *Augustus*, he places his right Foot on a Globe, holds the Flag of a Ship in his right Hand, and a Trident in his left. He is represented in much the same manner on a Medal of *Titus*. Another Figure shews us *Neptune* holding a Vase with two Handles <sup>3</sup> in his right Hand, and a Trident in his left. Another *Neptune* <sup>4</sup>, which *M. de la Chaussée* thinks is crowned with some Leaves which grow on the Sea Shoars, or in marshy Ground, hath lost his Trident, which he held probably in his left Hand. The fifth *Neptune* <sup>5</sup> is sufficiently distinguish'd by his Symbols, the Trident, the Dolphin, and the Anchor fixed in the Ground; all which shew him to be the God of the Seas and Waters.

III. The beautiful Image of *Neptune* <sup>6</sup> which follows, is a Vow made to this God by *Lucius Mumius Achaicus*, Prefect of a Cohort, and Tribune of the Army, and Secretary to *Tiberius* the adopted Son of *Augustus*, and Steward of the Household under *Augustus*. This Person being honoured with a Statue on Horseback, and with a *Hastapura* or Spear-Staff without a Head (which we shall speak of in its proper place) and with a Civick Crown, an Honour peculiar to such as had saved or contributed to the welfare of their Fellow-Citizens. This *Lucius Mumius* having obtained thro' the Emperor's Favour all these *Prætorian* Honours, by decree of the Senate, dedicated this fine Marble to *Neptune*. We read here *Neptino*, the alteration of *n* for *i* being very common in ancient Inscriptions. *Neptune* is represented in an extraordinary manner, placing one Foot on the Earth, and the other on a Sea-monster, and thrusting a very thick Pole or Stick into the Monster's Mouth with his right Hand, and holding a Trident in his left, the forked end of which he fixes in the Monster's Tail. The Ships in the Water on both sides of the Marble under *Neptune*, denote his Empire over the Sea. It is difficult to say what the two Globes, which we see here before *Neptune*, signify. Perhaps it might be to intimate the two Emperors *Augustus* and *Tiberius*, who had conferred great Favours on *Mumius*. The Man carved on the other side of the Monument with a Cloak over his Shoulders, is very probably *Mumius* himself. The Inscription is as follows:



L. MUMIVS ACHAICVS  
 PRAEF. COH. TRIB. MIL. AB  
 EPIST. T. CAES. DIVI AVG. F.  
 ITEM A RATD. CAES. DONATVS  
 STATVA EQV. ITEM HAST. PVR.  
 ITEM COR. CIV  
 ET DIVIS AVGG AVCTORIB  
 OMNIB. ORNAM. PRAET  
 EX SC. DONATVS  
 NEPTINO DD.

- 7 The *Neptune* that follows <sup>7</sup> was struck in *Egypt*, and is a reverse of a Medal of the Emperor *Claudius Gothicus*; he is without a Beard, because the Emperor himself is represented by *Neptune*. He hath a Foot on a Dolphin, a Trident in his left Hand, and in his right an Ear of Corn, signifying the Fruitfulness of *Egypt*.  
 8 The next is *Neptune* <sup>8</sup> (*Redux*) returning himself, or bringing back the Emperor, for the word *Redux* hath both an active and passive Signification. It is the Emperor under the Form of *Neptune*, that holds a Flag in his Hand.  
 10, 9 There is nothing remarkable in the two next Images <sup>9</sup> <sup>10</sup> of *Neptune* of the *Beotians*.  
 11 That of the *Byzantines* <sup>11</sup> has his Foot on the Prow of a Ship, and holds a Fish in one Hand, and a Trident in the other.

PLATE XVI. The Figure that follows, is taken from the Cabinet of *M. Foucault*; the large Fish between the Legs of a naked Man with a thick Beard, and with a Robe over his Shoulders, makes us think it is a *Neptune* <sup>1</sup>. We meet with *Neptune* represented frequently in a Chariot on the Sea, drawn sometimes with common Horses, sometimes with Sea Horses. These latter have only the Head, Breast, and Fore-Legs of a Horse, the rest is the Figure of a Fish. We see him represented in some Monuments in the manner first mentioned, where the Posture of *Neptune*, letting loose the Reins to his Horses, seems to express that Verse of *Virgil*,

*Flectit equos curruque volans dat lora secundo.*

- 2 The Chariot and Horses go there as if it were on the firm Ground, and make as it were a Path in the calm Sea. In the next Figure *Neptune* <sup>2</sup> is in his Chariot among the Waves, tossing and foaming; on the hinder part of the Chariot is a *Sphinx*, a *Cupid* would be a more proper Ornament, and we shall see several of them both on the Sea-Horses and on Ships; and the smallness of the Seal, from whence this Figure was copied, might easily occasion a mistake of one for the other. But the skilful Antiquary who publish'd it, took it for a *Sphinx*; and since we cannot see the Seal it self, we must take his Word.

- 3 IV. We now come to another manner of representing *Neptune*; he is pictured in a Chariot drawn by two-winged Horses <sup>3</sup>, and drives them with his Trident. We see no Waves, and he rides on the Sea as if on Ice or firm Ground. This is *Neptunus Atlanticus*, as *Beger* acquaints us rightly, who published this Figure from the Cabinet of *Brandenburg*. The *Atlantique* Island falling by Lot to *Neptune*, he had by a Daughter of *Clito* and *Leucippe* ten Sons, who afterwards peopled all those Countries. *Neptune* had a most magnificent Temple there, every part shone with Gold, Silver, and other Metals; and he was represented in a Figure all Gold, standing in a Chariot drawn by winged Horses. The God with the Reins in his Hand was so tall as to touch the Roof. *Plato* gives a fuller account of this in his *Critias*, and *Beger* from that hath successfully explained this Seal.

- 4 V. The *Neptune* crowned by a Victory <sup>4</sup> with a Palm in her Hand, seems to have been made upon some Naval Victory. This seems to be the most probable Explanation





*La Chaufse.*



*M. Foucault.*



*Beger.*



*Beger.*



*Maffei.*



*Maffei.*



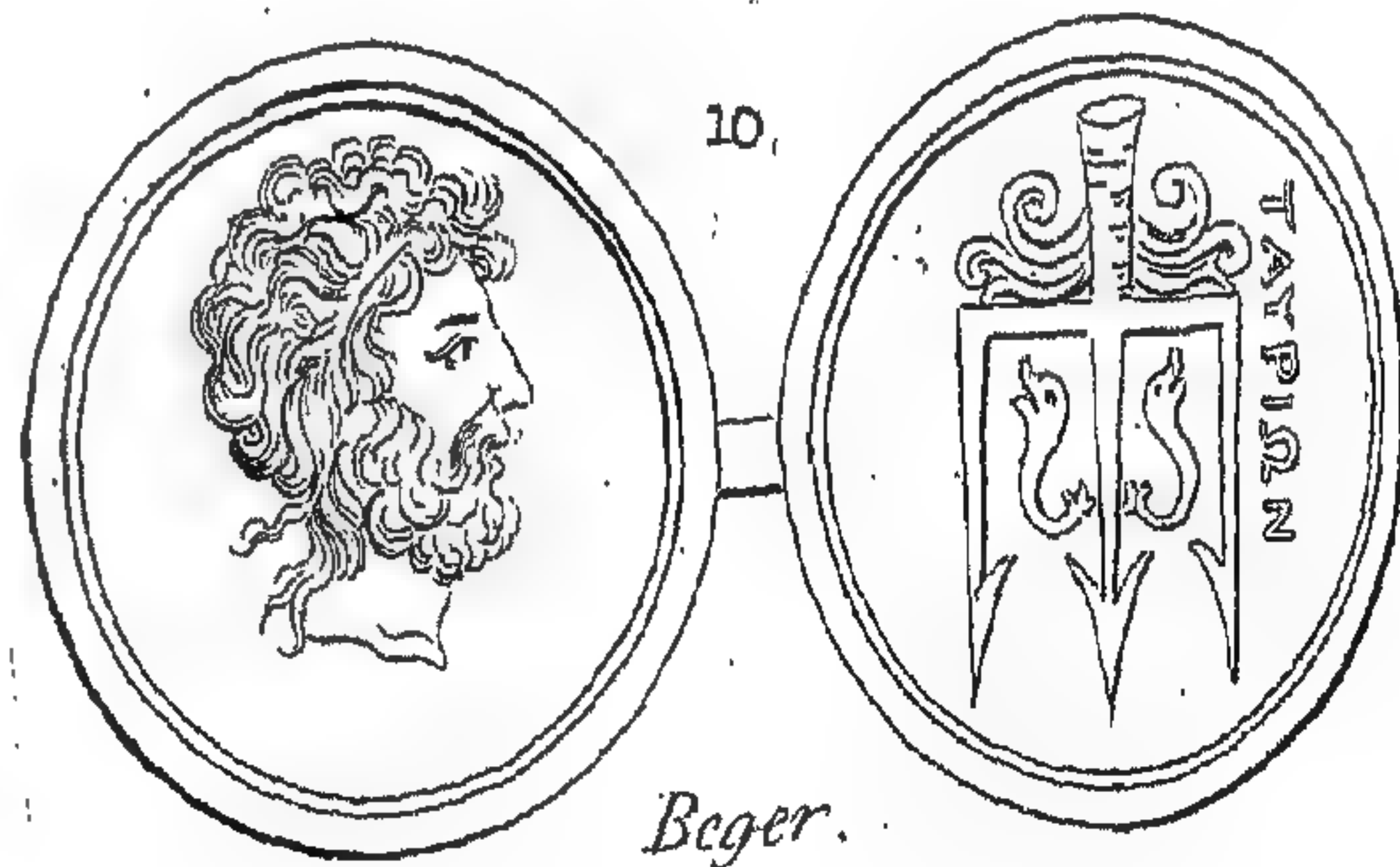
*Diarium Italicum.*



*P. Apianus.*



*Vaillant.*



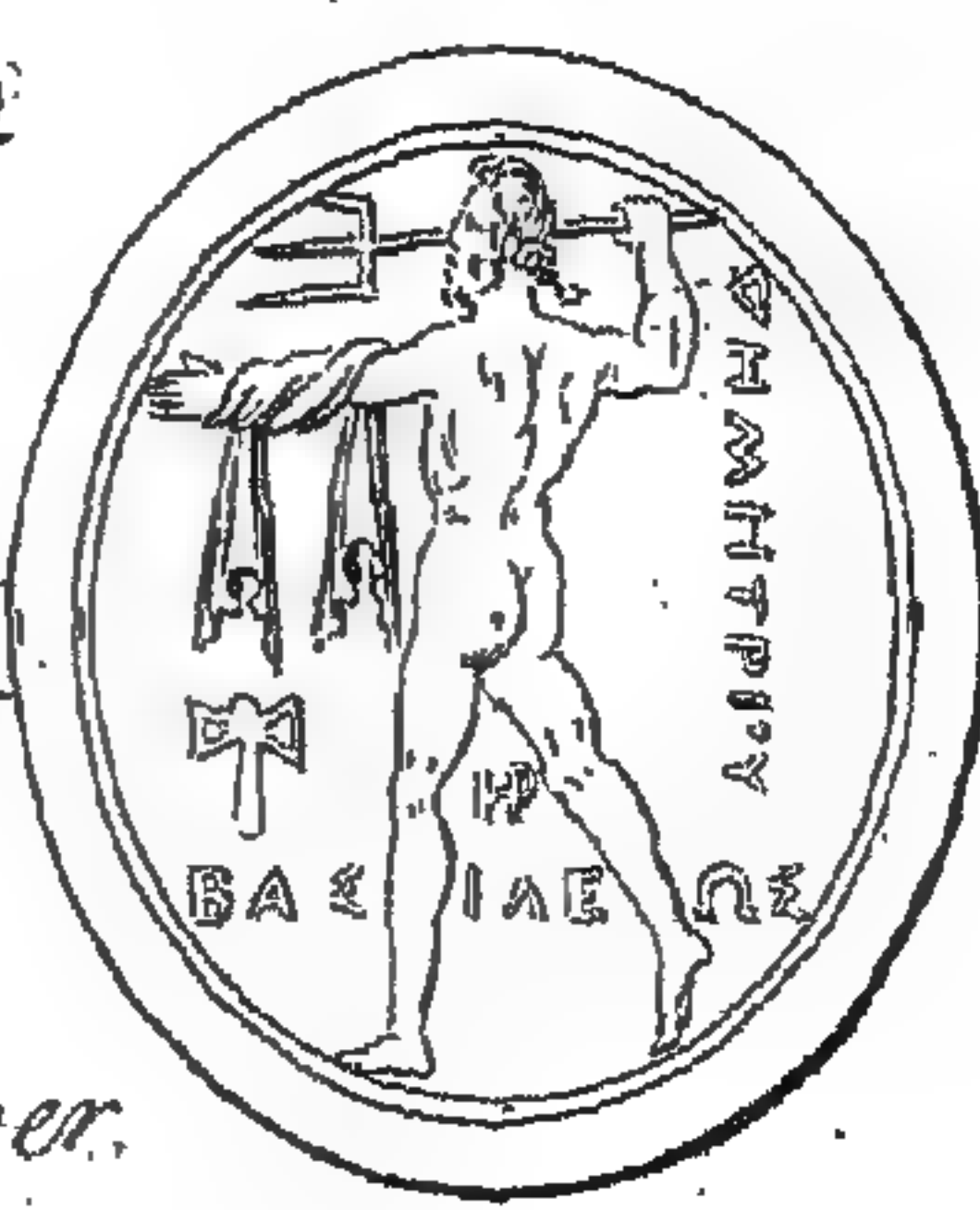
*Beger.*



*Beger.*



*Beger.*

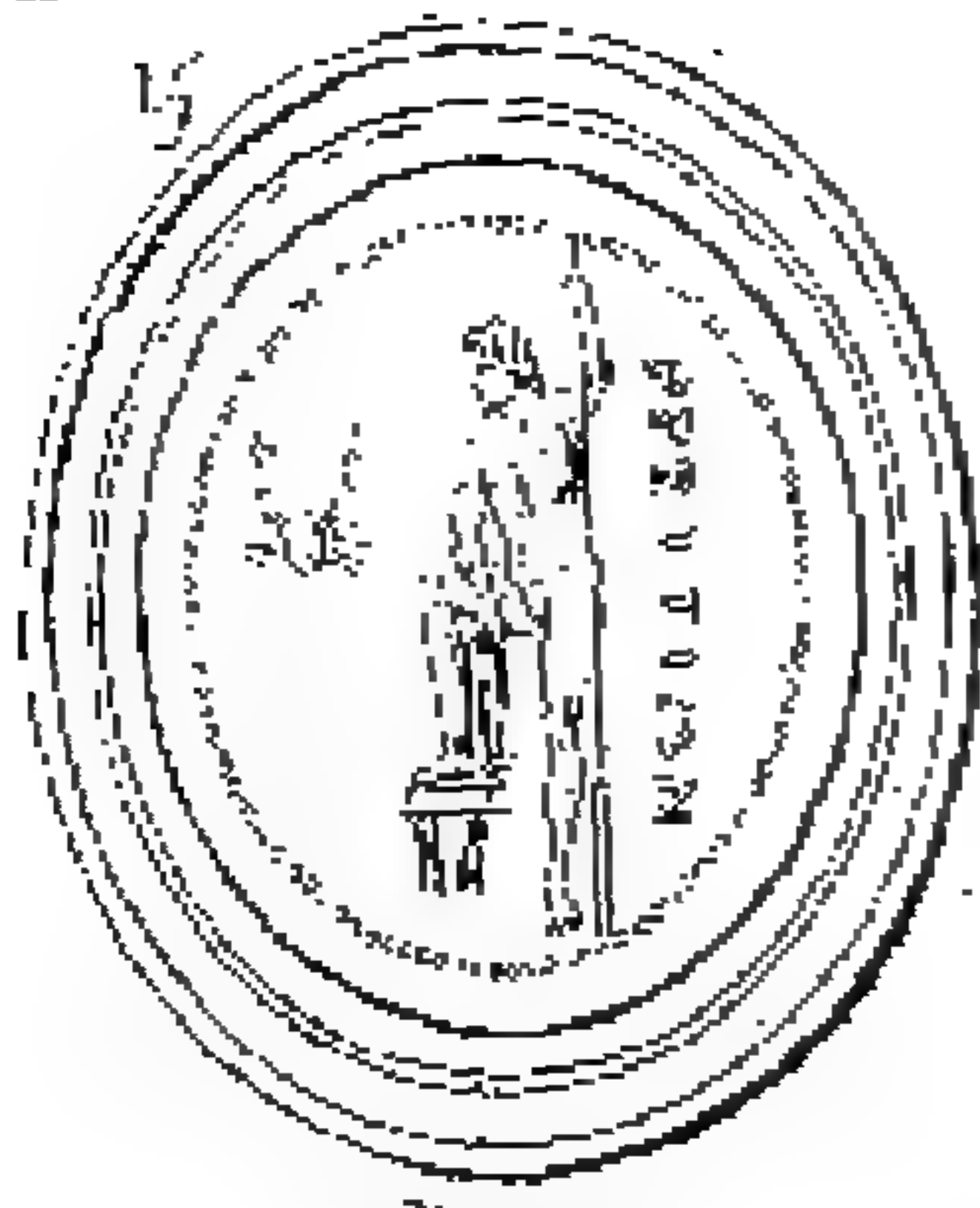


*Beger.*

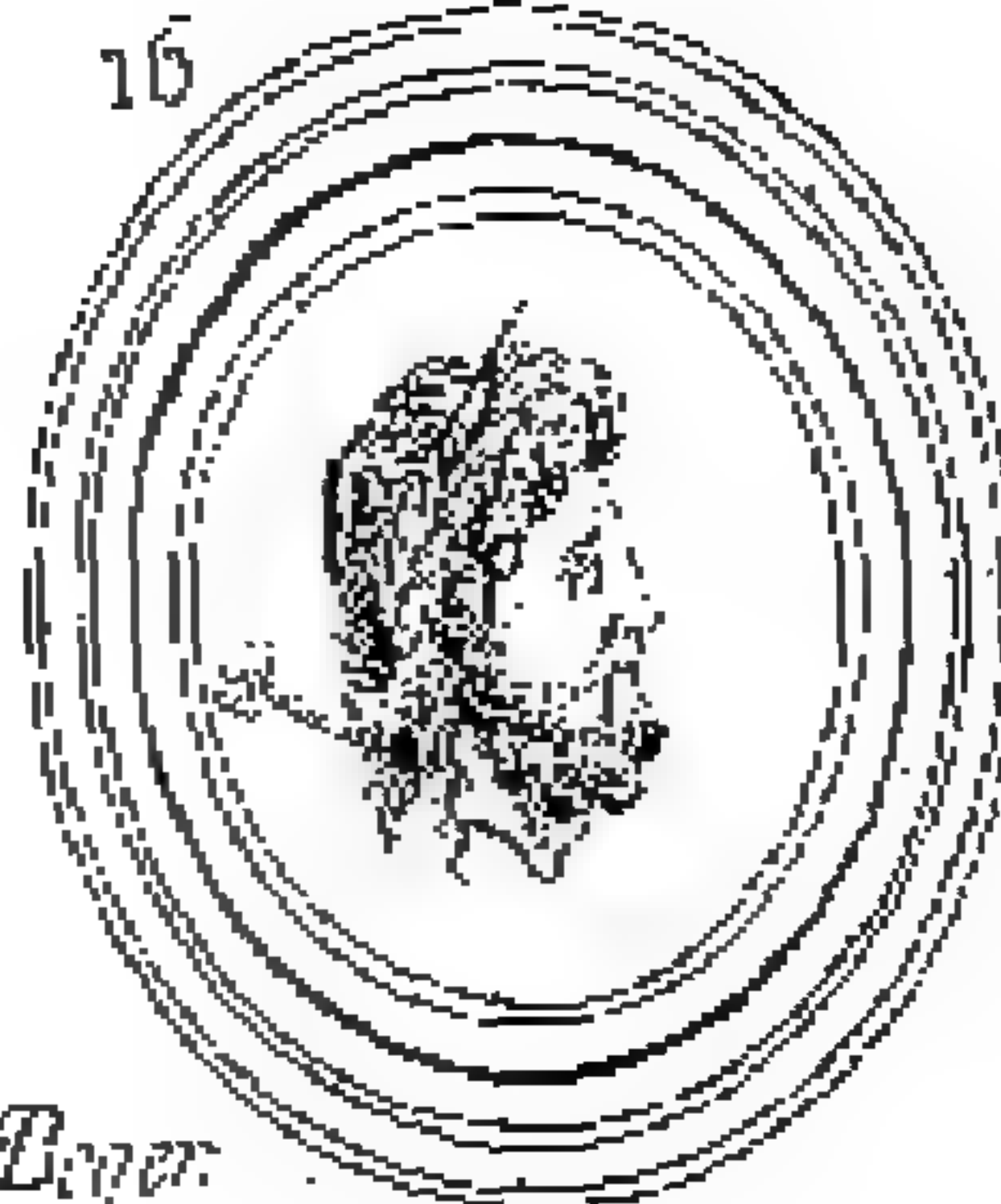




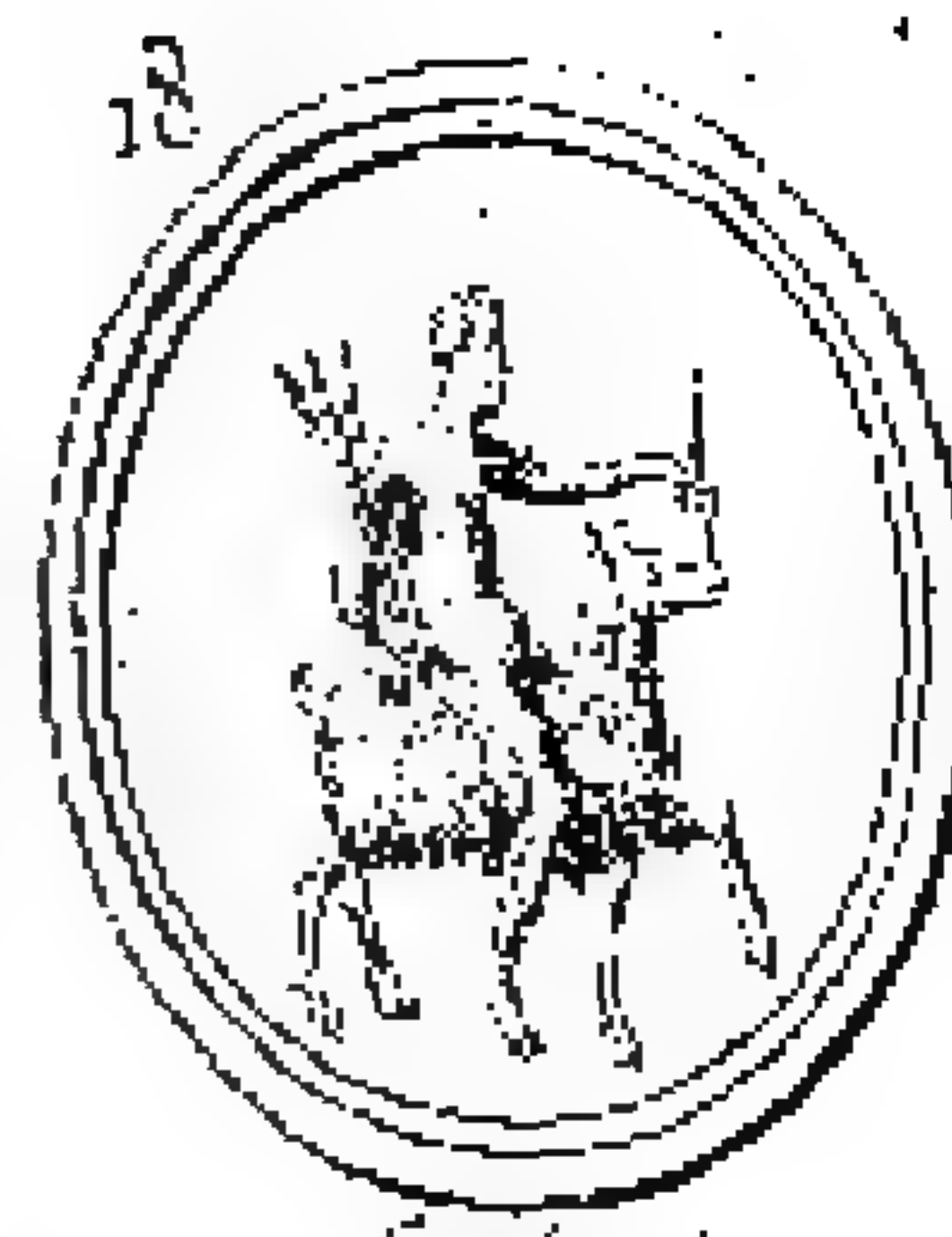
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Beger.



Beger.



Gordicus.



Beger.



Vaillant.



Cherub.



Cherub.



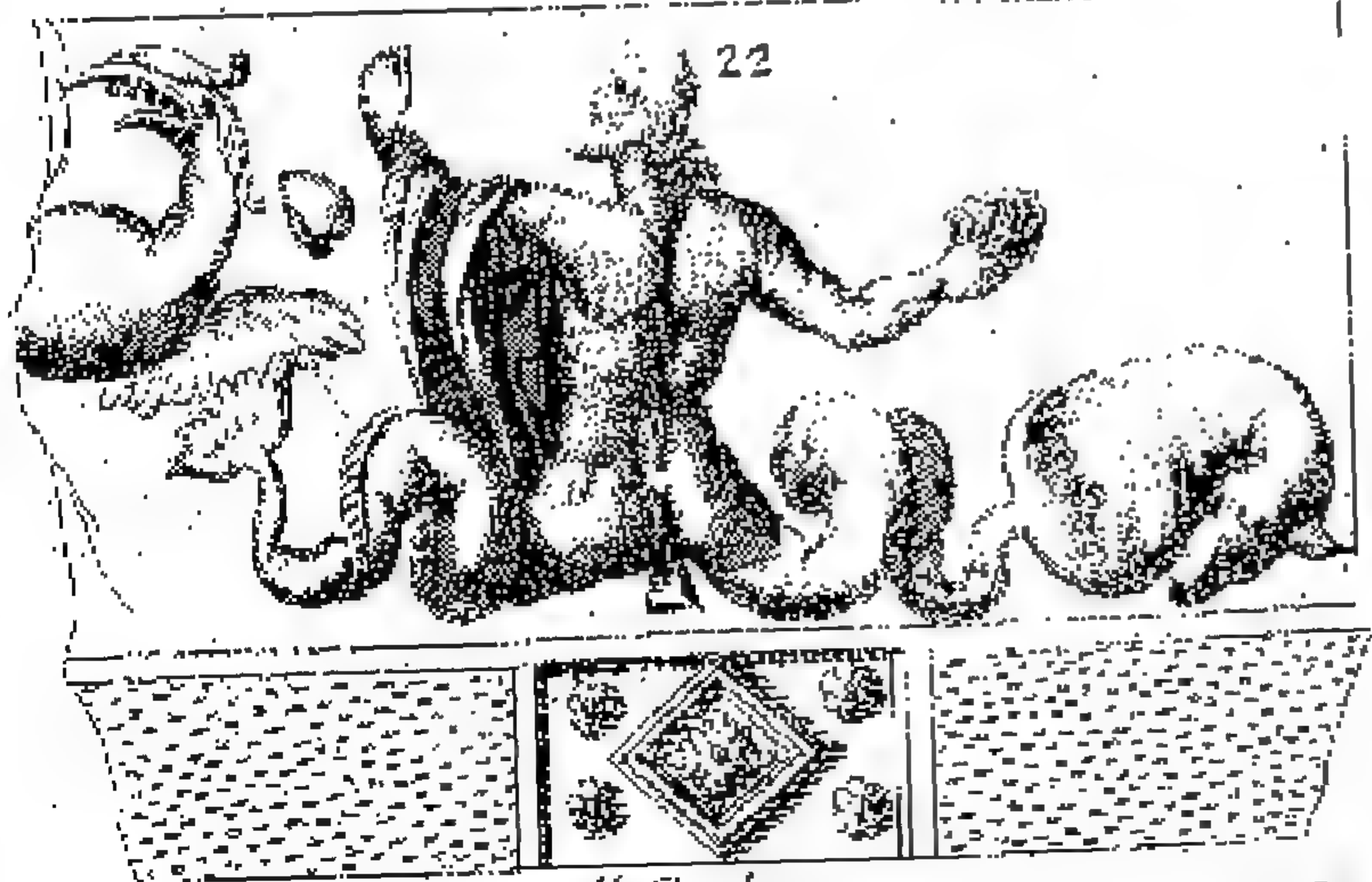
Cherub.



Baudelot.



Admiranda Rom. Ant.



M. Charles.



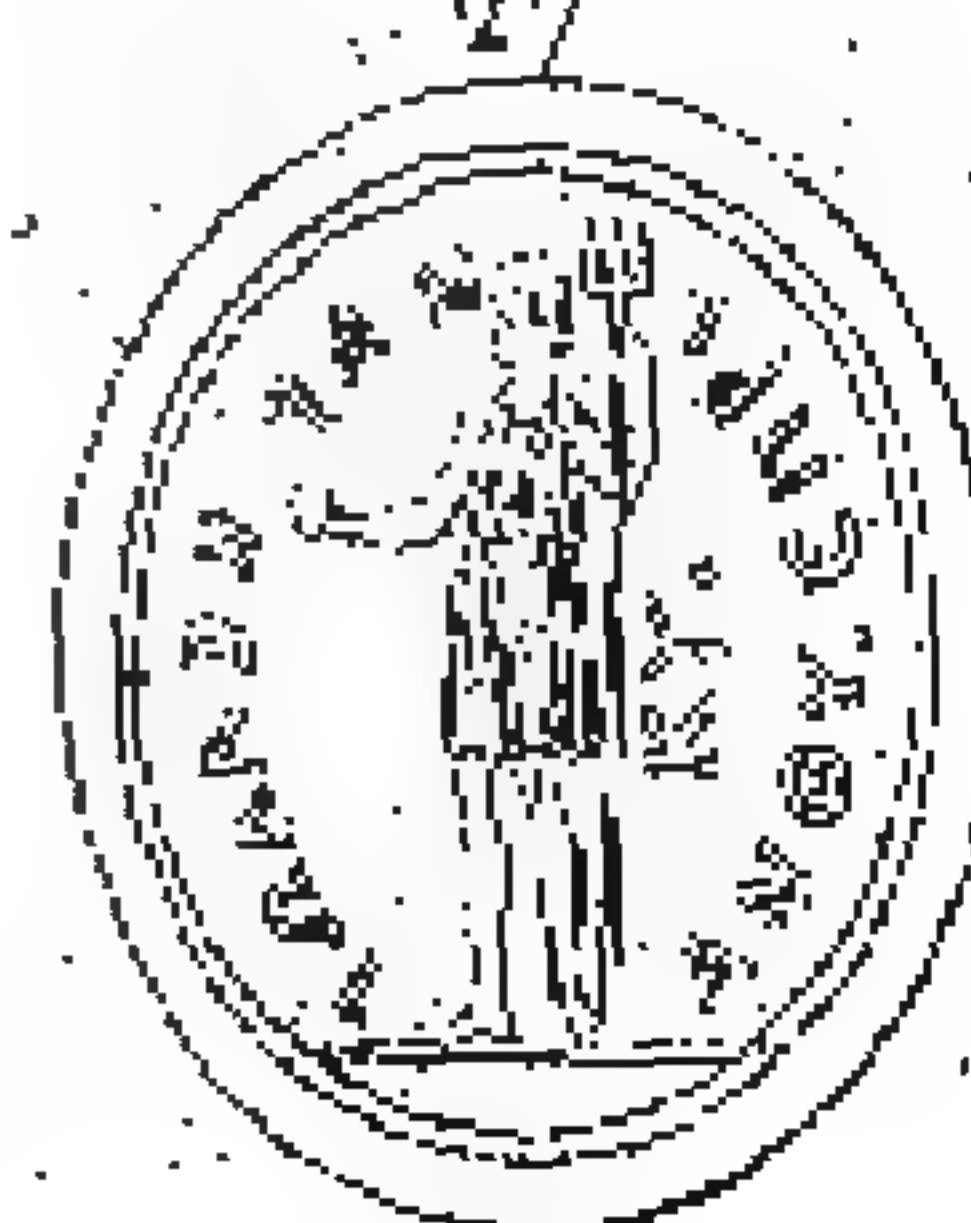
Maffei.



Maffei.



Maffei.



Beger.



planation of this Figure. In another, <sup>5</sup> *Neptune* sits on the calm Sea, two Dol-  
 phins swim by his side on the Surface of the Water; before *Neptune* there is the Prow  
 of a Ship loaden with Heaps of Grain of Corn, which a skilful Antiquary took for  
 Pearls. The whole Image denotes the Affluence of Riches accruing from the Sea.  
 The next is a Head of *Neptune* <sup>6</sup> with a Diadem on, and a Trident behind him. <sup>6</sup>  
 In a Bass-Relief at *Rome* we find *Neptune* pictured naked, and of a Stature some-  
 thing less than the natural <sup>7</sup>, sitting upon the Waves of the Sea. He hath before <sup>7</sup>  
 him a Trident fixed upright in the Water, a monstrous sort of Bird, with a Dra-  
 gon's Head, seems to leap upon him; the Bird hath Wings like a Bat, without  
 Feathers. It is a Symbolical Figure, and scarce admits of any certain Explication.  
 The *Neptune* that follows <sup>8</sup> hath a Bird by him of an extraordinary Figure, and <sup>8</sup>  
 holds a *Dolphin* by the Middle, with a Trident in his other Hand, of an unusual  
 Shape. We have observed *Neptune* above drawn in a Chariot sometimes with  
 Horses of the common Shape, sometimes with winged Horses, like *Pegasus*. Now  
 we find him drawn by Sea-Horses <sup>9</sup> with Bodies which end in Fishes; he stands up-  
 on their Tails, holds the Reins in one Hand, and seems to dart his Trident with  
 the other, and strike one of them. The Medal that follows <sup>10</sup> represents *Neptune's* <sup>10</sup>  
 Head, and hath on the Reverse a Trident of an extraordinary Shape. I cannot  
 say exactly what is the meaning of the Inscription ΤΑΥΡΙΩΝ. The next Head <sup>11</sup> hath <sup>11</sup>  
 nothing remarkable, but the Medal after it is singular <sup>12</sup>, it expresses the great Na- <sup>12</sup>  
 val Victory of *Demetrius Poliorcetes* over *Ptolemy*, which *Plutarch* describes.  
*Victory* stands on the Prow of a Ship sounding a Trumpet; *Neptune* stands on the  
 Reverse in a fighting Posture, with his Robe wrapt about his Arms and brandish-  
 ing his Trident to strike his Enemies. We find him represented in the same man-  
 ner in a Medal of the *Posidonians* <sup>13</sup>, who looked upon themselves to be under the <sup>13</sup>  
 Protection of *Neptune*, because their Name was derived from *Neptune*; for *Posi-*  
*donians* in *Greek* signifies the same as *Neptunians*. We have above taken notice of  
*Neptune* in a Chariot drawn by Sea-Horses; we see him here too brandishing his  
 Trident <sup>14</sup>, with a great Star by him, the usual Mark of the Sun; perhaps this in- <sup>14</sup>  
 timates the Naval Victory here represented, was got about Mid-day. The Sun  
 seems to be represented here exactly at Mid-day; and it is certain these sort of  
*Neptunes* used to signify Naval Victories. The Reverse of the next Medal <sup>15</sup> is of <sup>15</sup>  
 the *Bruttians*; *Neptune* hath one Foot on a Stool, and holds a Trident in his  
 Hand. The Crab is the particular Mark of the *Bruttians*, and some other Peo-  
 ple. The *Neptune* crowned with Laurel in the next Medal <sup>16</sup> seems to denote <sup>16</sup>  
 some Victory. The Trident with a Dolphin wreathed round it, belongs to *Nep-*  
*tune* without doubt <sup>17</sup>. But it is very extraordinary to see this God sitting on a <sup>17</sup>  
 Goat <sup>18</sup>; yet so we find him here, as is plain from his undoubted Symbol the Tri- <sup>18</sup>  
 dent. This God drawn in a Chariot <sup>19</sup> with four Horses, means *M. Claudius*, who <sup>19</sup>  
 conquered some Maritime Nations. The *Neptune* that follows <sup>20</sup>, or rather *Ta-* <sup>20</sup>  
*rus* the Son of *Neptune*, of whom we shall say more hereafter, riding on a *Dolphin*,  
 signifies some Victory, as is plain from the *Victory* in his Hand offering the Con-  
 queror two Crowns. I shall say nothing of the two Sea-Horses; they are the usual  
 Marks of this God.

VI. The beautiful Figure which follows, represents *Neptune* carrying away by  
 Force a Nymph upon Sea-Horses <sup>21</sup>; *Cupid*, the Promoter of this Action, to whom <sup>21</sup>  
*Neptune* hath given his Trident, drives on the Sea-Horses, one of which hath a  
 Dolphin's Tail in his Mouth; two other Nymphs on the Sea-shore seem to beg  
*Neptune* to quit the Nymph; but he regardless of their Prayers flies away with his  
 Prey.



## C H A P. VIII.

I. *Other Sea-Gods.* Glaucus. II. Phorcys. III. Proteus. IV. Portunus, or Portumnus. V. Nereus and the Nereids. VI. The Nymphs Oceanides. VII. The Forms of the Tritons. VIII. Several Images of the Nereids, the Tritons, and the Sea-Horses. IX. The History of Dedalus.

I. MYTHOLOGISTS give us Accounts of several other Sea-Gods besides Neptune, and among others mention Glaucus. Servius, the Commentator on Virgil, tells us he was originally a Fisherman of Anthedon, who happening to catch some Fishes, and throw them on certain Herbs on the Shore, observed the Fishes upon touching those Herbs recovered themselves again, and leaped into the Sea; Glaucus, on sight of this, resolved to experiment himself the Power of these Herbs; did so, and was changed into a Sea-God. Ovid and Ausonius both take notice of this Story. Theoplytus in Athenæus says, that Glaucus fell in Love with Ariadne in the Isle Dia, where Bacchus had carried her; Bacchus, provoked at this, bound him with the Twines of the Vine, but he at last freed himself. Authors are not agreed about his Parents. Some say he was the Son of Polybius the Son of Neptune and Eubea; others of Anthedon and Alcione; others of Neptune and Nais. Philostratus thus describes his Figure. He hath a white moist Beard, thick and long Hair hanging down on his Shoulders, thick Eyebrows, and joining together, so that they appear almost to make but one Eyebrow; Arms of a Make proper for swimming; his Breast covered with Sea-weed and Herbs; a small Belly; the rest of his Body is all Fish, with the Tail turning up and touching his Back; the Alcyones hover all about him. Glaucus therefore hath the Figure of a Triton.

II. Phorcys, the Son of Neptune and the Nymph Thoosa, was another Sea-God. Varro says he was a King of Sardinia and Corsica, who happening to be kill'd in a Sea-fight with Atlas, his Companions gave out that he was changed into a Sea-God. Hesiod says he was the Son of Pontus and Terra; and some Authors, that he was Father of the Dragon which guarded the golden Apples of the Hesperides.

III. The famous Proteus was also a Sea-God, celebrated by Homer, Virgil, and several Historians; he could change himself into various Shapes. When he was taken by Menelaus, he changed himself first into a Lion, afterwards into a Panther, a wild Boar, and into Water; but Menelaus being instructed before-hand by Proteus's Daughter Edothea, still kept fast hold of him, notwithstanding his altering his Shape, and so obliged him to tell all he desired. Homer gives us this Story at large. Philosophers understand this Fable allegorically, and take Proteus for the first Matter, which always continues the same, tho' it assume several different Appearances.

IV. Portunus, or Portumnus, another Sea-God, who hath been taken by some Authors for Neptune himself, presided over Ports, and had Temples built to him at Rome. His History is thus. Athamus being made mad by Juno, killed his Son Learchus, and pursued after his other Son Melicertes, and his Wife Ino, to kill them too; and they, to escape him, threw themselves from a Rock headlong into the Sea. Melicertes was metamorphosed, and became the God Portunus, called by the Greeks Palemon, and Ino the Goddess Matuta, called by the Greeks Leucothea.

V. The



V. The *Nereids* were Sea-Nymphs, Daughters of *Nereus* and *Doris*. *Nereus* the Sea-God was more ancient than *Neptune*, and was the Son of the Sea and the Earth. Authors reckon up fifty Daughters of his, called the *Nereides*. *Hesiod* names them thus: *Proto*, *Eucrate*, *Sao*, *Amphitrite*, *Eudora*, *Thetis*, *Galene*, *Glauce*, *Cymoboe*, *Speo*, *Thalia*, *Melite*, *Eulimine*, *Agave*, *Pasithea*, *Erato*, *Eunice*, *Doto*, *Proto*, *Pherusa*, *Dynamene*, *Nesæa*, *Actæa*, *Protomedea*, *Doris*, *Panope*, *Galatea*, *Hippothoe*, *Hipponee*, *Cymodoce*, *Cymatolege*, *Amphitrite*, *Cymo*, *Eione*, *Halimede*, *Glaucanome*, *Pontoporia*, *Liagore*, *Euagore*, *Laomedea*, *Polynome*, *Autonome*, *Lysianassa*, *Evarne*, *Psamathe*, *Menippe*, *Nyso*, *Eupompe*, *Themisto*, *Pronoe*, *Nemertes*. We see *Amphitrite* named twice here, because there were two *Nereids* of that Name, yet distinguished from each other by the different quantity of some Syllables in each Name. Most of the Names signify something belonging to the Sea, as Waves, Waters, Tempests, Calms, Shallows, Shores, Isles, Ports, and the like.

*Homer*, in the 18th *Iliad*, mentions some Names different from those above. *Glauce*, *Thalia*, *Cymodoce*, *Nesæa*, *Spio*, *Thoa*, *Halia*, *Cymothoa*, *Actæa*, *Limnoria*, *Melita*, *Iera*, *Amphithoe*, *Agave*, *Doto*, *Proto*, *Pherusa*, *Dynamene*, *Dexamene*, *Amphinome*, *Callianira*, *Doris*, *Panope*, *Galatea*, *Nemertes*, *Apsendes*, *Callianasse*, *Clymene*, *Janira*, *Janessa*, *Mære*, *Orithya*, *Amathia*. *Homer* doth not name them all here; the rest (says he) were at the Bottom of the Sea.

VI. The Nymphs called *Oceanides*, the Daughters of *Oceanus* and *Tethys*, are reckoned up in the *Theogony* of *Hesiod*; their Names are as follow; *Pitbo*, *Admete*, *Iantke*, *Electra*, *Doris*, *Primno*, *Urania*, *Hippo*, *Clymene*, *Rhodia*, *Calirrhoe*, *Zeuxo*, *Clytia*, *Idyia*, *Pasithoe*, *Plexaure*, *Galaxaure*, *Dione*, *Melobosis*, *Thoe*, *Polydora*, *Circeis*, *Pluto*, *Perseis*, *Janira*, *Acaste*, *Xantke*, *Petræa*, *Menestho*, *Europa*, *Metis*, *Eurunome*, *Thelestho*, *Crisia*, *Asia*, *Calypso*, *Eudora*, *Tyche*, *Amphiro*, *Ocyroe*, *Styx*.

VII. In ancient Monuments we find the *Nereids* represented riding in the Sea upon *Tritons*, or on Sea-Horses: The *Tritons* have the Shape of a Man to the Navel, and the rest of their Body ending in a Fish. *Triton* in the singular Number signifies a Sea-god, the Son of *Neptune* and *Amphitrite*, and is called *Neptune's Horn*, because he blows a Horn before him. We often meet with *Tritons* in the plural Number, and find several of them represented together. They have Hair like the *Ranunculus*, a kind of Herb which grows in Marshy Grounds, both as to its Colour, and because there is no distinguishing one Hair from another. The rest of their Body is cover'd with thin Scales, very hard, and frightful to behold. They have Finns below their Ears, a Man's Nose, a wide Mouth, and Tusks of a wild Beast, blue Eyes, and their Hands and Fingers covered with Scales; they have Finns upon their Breast and Belly, instead of Feet, to swim in the Water. All these Parts could not be exactly seen, when they are represented carrying the *Nereids* on their Backs. The *Triton* represented here<sup>22</sup> is of an extraordinary Shape, with his Thighs ending in two long Tails of a Fish: He hath a Cloak on his Arm, and a Shell in his right Hand, with a Sea-monster and Sea-dog lying down by him: the whole is taken from an ancient Freeze found in *Burgundy*.

VIII. The *Sea-Venus* is often represented carry'd by *Tritons*; we shall give some Instances of it when we treat of that Goddess. The Person who published the next Figure<sup>23</sup>, seems at first to doubt, whether the Woman riding on a *Triton* were a *Sea-Pallas*, or *Sea-Venus*; but at last concludes it is a *Nereid*. Indeed the Shield, which probably inclined him to think it was a *Sea-Pallas*, is frequently to be seen in the Figures of the *Nereids*; but there is a little *Sea-Cupid* here, which perhaps may make us take it for a *Sea-Venus*. But we shall leave this Matter to the Skill-



<sup>24</sup> ful to examine. The Sea-Horse that follows <sup>24</sup> is pictured alone, in order to shew his Shape exactly, because we see but half of them when they are represented swimming in the Water; or with *Nereids* riding upon their Backs.

<sup>25</sup> In the next Figure a *Nereid* <sup>25</sup> rides upon two Sea-horses, holding their Bridles; there doth not appear to be any Chariot; the two Horses must go very close together, that she might be able to sit on both of them at once. The *Nereids* are sometimes pictured in an entire human Form; and sometimes they are represented half Women and half Fishes, like Mermaids, according to the Description in this Verse:

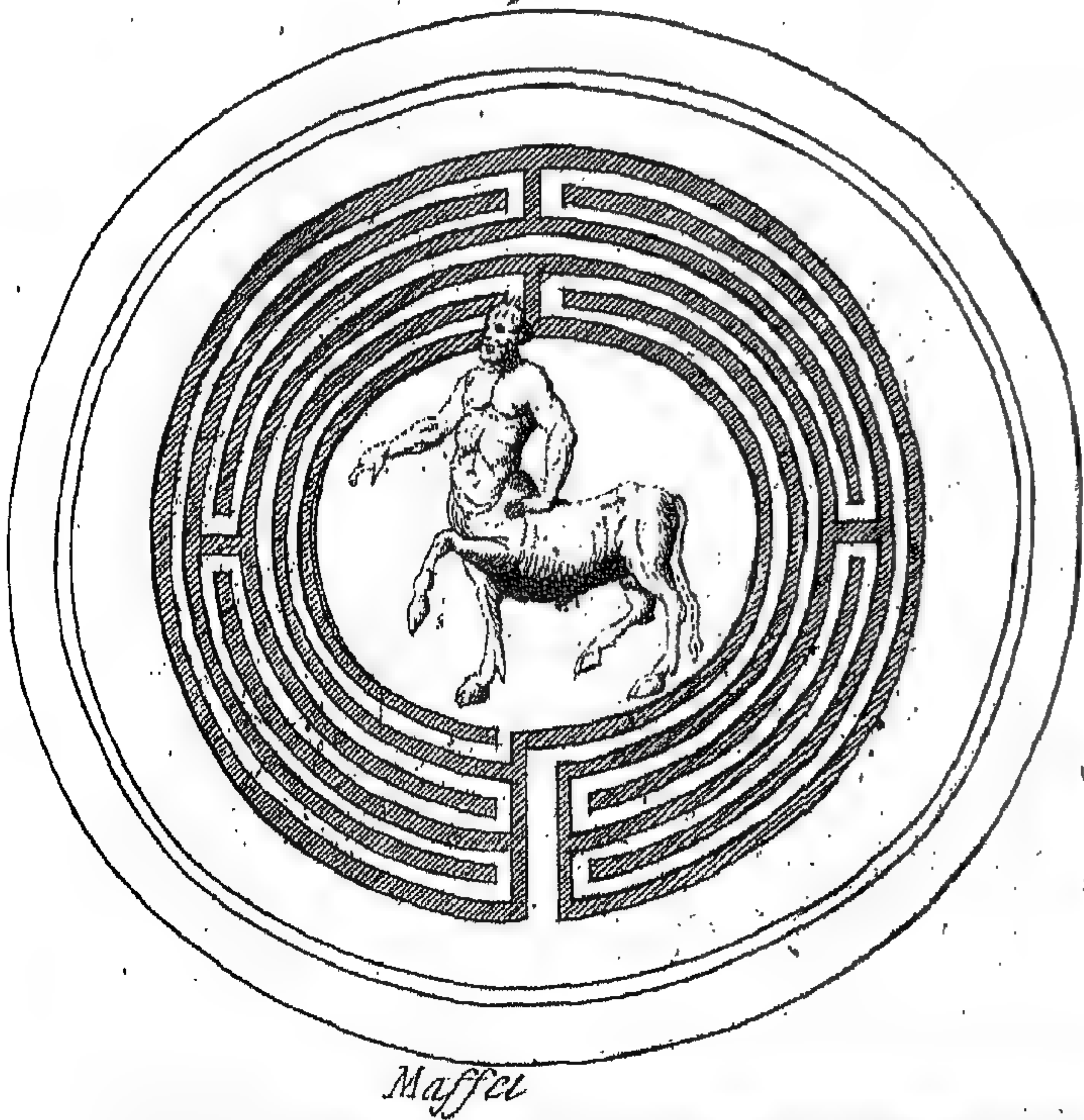
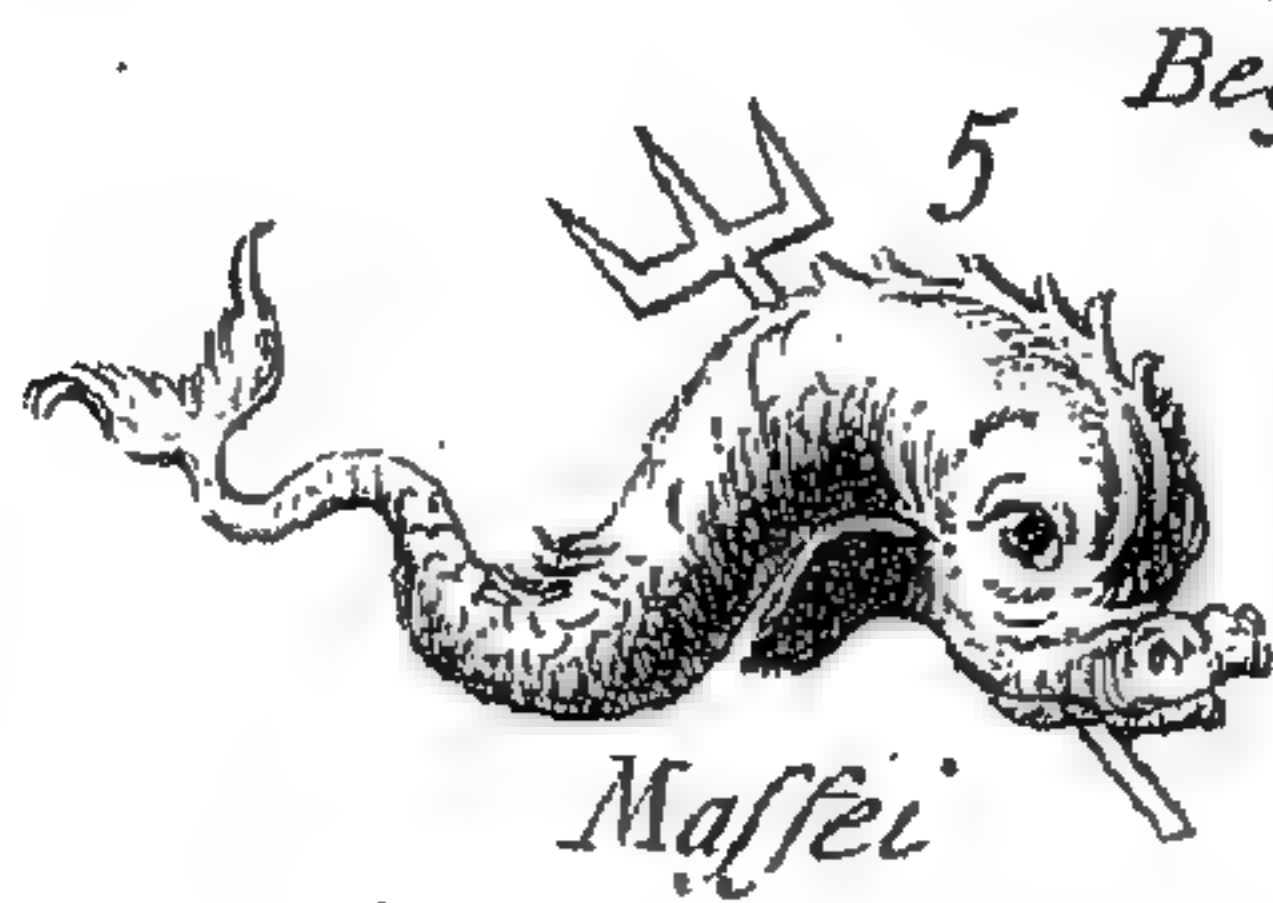
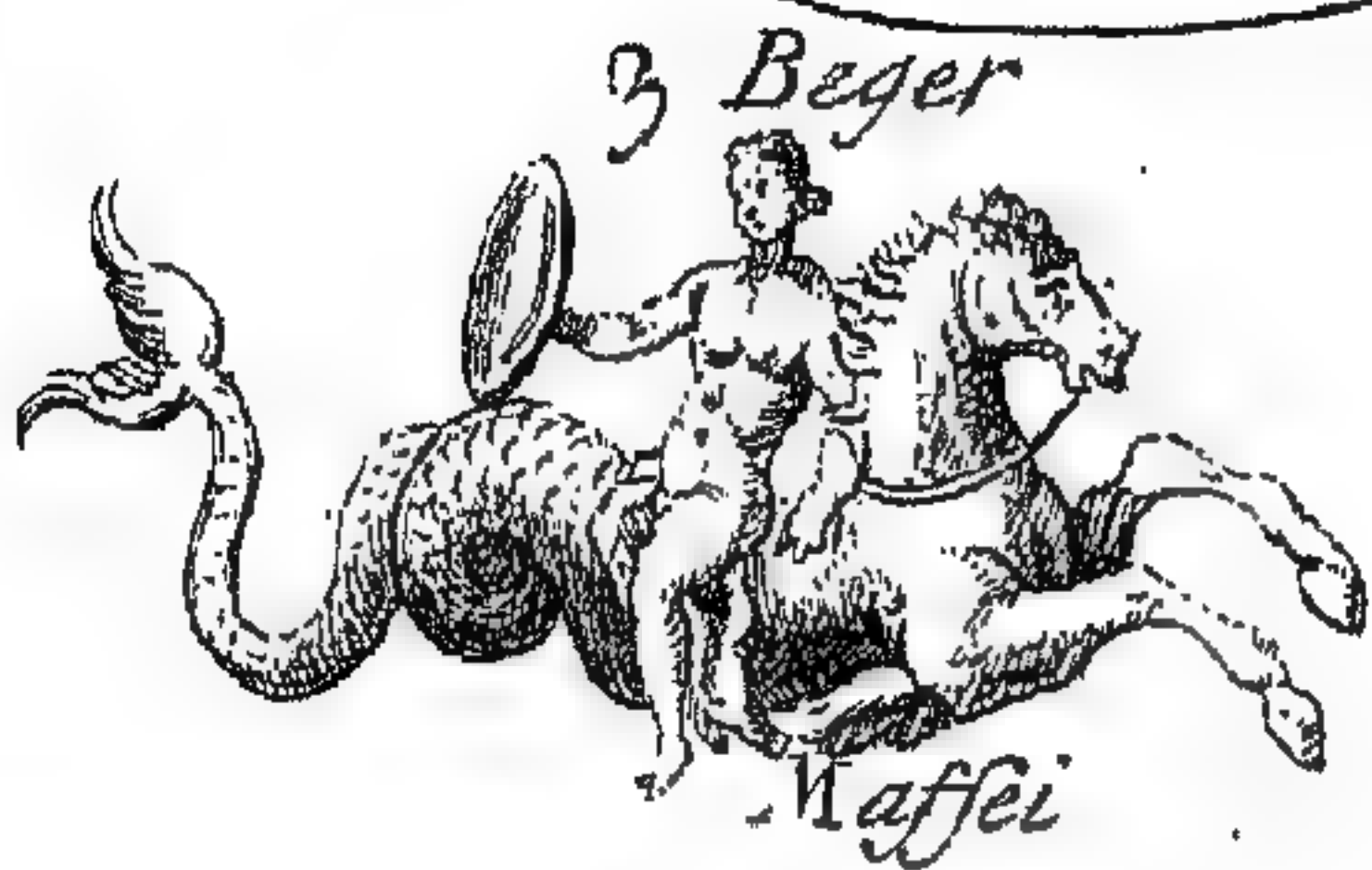
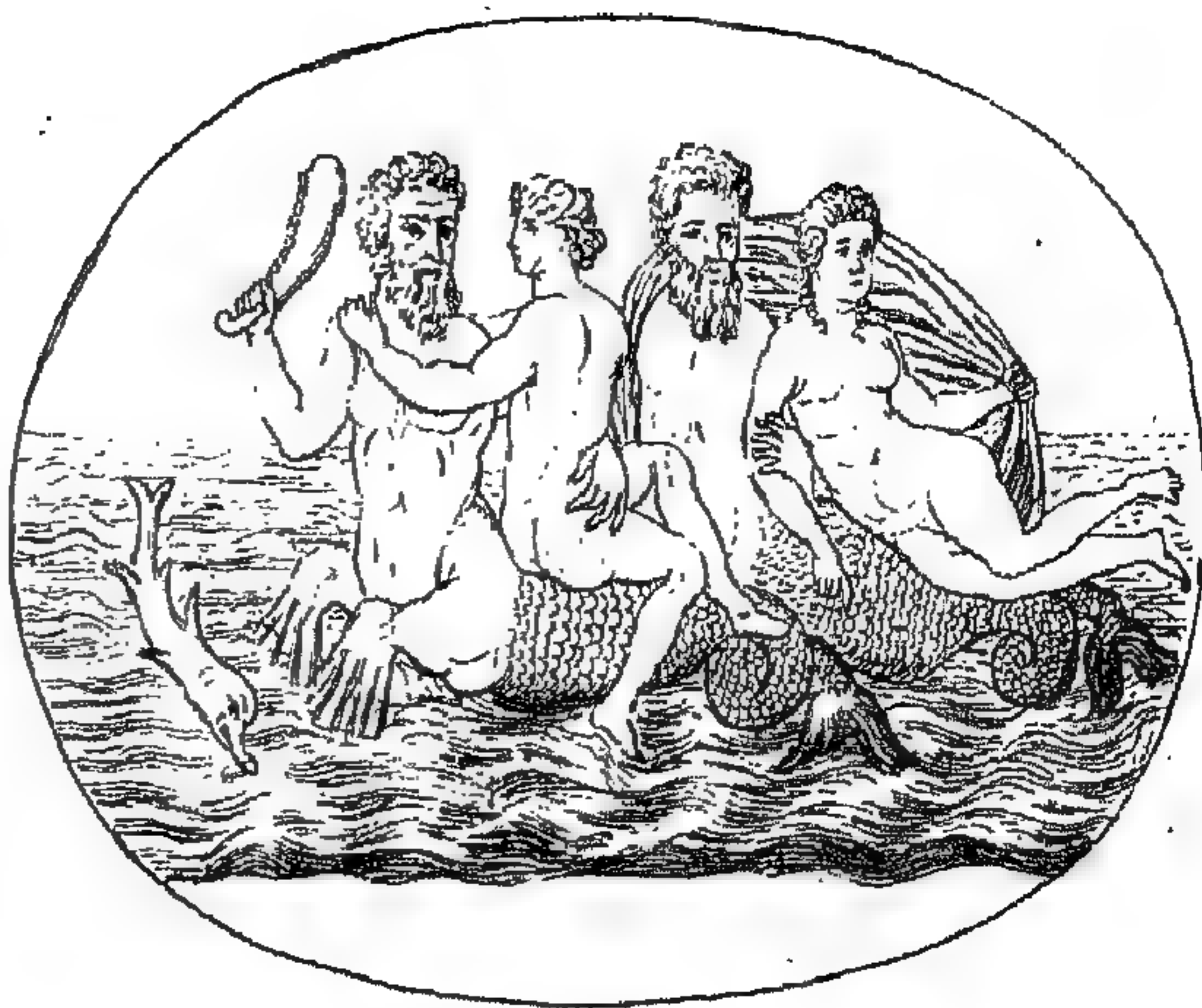
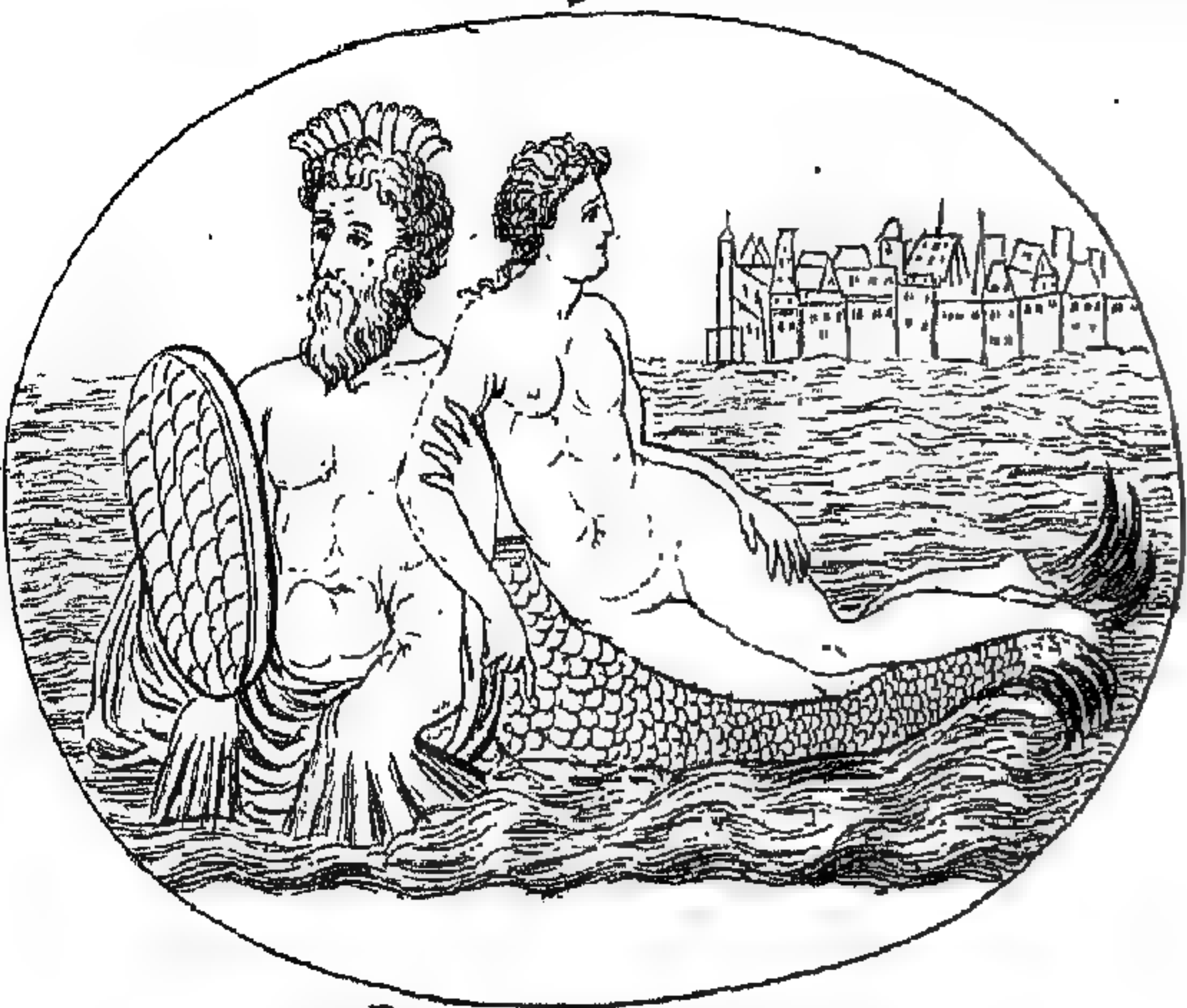
*Definit in Piscem mulier formosa superne.*

<sup>26</sup> An Image of such a one <sup>26</sup> we find on a Medal of *Marseilles*, and others. The Image <sup>27</sup> of *Eprinus Marcellus* <sup>27</sup>, Proconsul of *Cyprus*, with a Trident in his right Hand, and a Globe or an Apple in his left, is placed here after *Neptune's* Figures, because the Island he was Governor of, as also all other Islands, were part of the Empire of *Neptune*: The Apple, the Symbol of *Venus*, may perhaps signify this Island is sacred to that Goddess.

PLATE  
XVII.

<sup>1</sup> A *Triton* <sup>1</sup> with a Crown of Sea-weeds on his Head, hath a Shield on his Arm, and carries on his long Tail a *Nereid* lying down upon him. This Image is taken from a Gem of the Cabinet of *Brandeburg*, which was publish'd as Antique, by that skilful Antiquary *Beger*; yet the Prospect of a City on the Water at a distance, where we see Towers ending in a Spire, like our modern Steeples, hath not the air of Antiquity; because in the most flourishing Times, the Ancients do not seem to have understood Prospective, and to represent things placed at a great distance. It may be replied perhaps, that this Ornament was added to the Piece by <sup>2</sup> some modern Hand: This hath been practised sometimes. In another Image <sup>2</sup> two *Nereids* are in like manner carried by two *Tritons*, one of which is armed with a Jaw-bone, probably of some Sea-monster. We shall but just mention the two <sup>3, 4</sup> *Nereids* <sup>3, 4</sup> sitting on Sea-horses, both of them have a Shield, and one seems crown-  
<sup>5, 6</sup> ed. We shall not enlarge on the Dolphin <sup>5</sup> with a Trident; nor on the *Sea-Cupid* <sup>6</sup> riding on a Dolphin, and playing on two Pipes. Some take the next Figure for a *Sea-Venus*, and others for a *Nereid*. It is a fine Statue belonging to the *Villa Borgheze*; the Nymph <sup>7</sup> hath a Shell in her Hand, and takes Water out of the Sea with it. The whole seems to be a Piece of mere Invention, in which the Artist had a mind to shew his Skill, without having any View to a particular Fact in Fable or History. The ten Medals which follow represent *Taras*, the Founder of the City *Tarentum*, according to the Opinion of the *Tarentines*. He was a Son of *Neptune*, and pictured by the *Tarentines* like a Sea-god, riding upon a Dolphin or a Horse, and generally holding a Trident in his Hand. We may observe a <sup>8</sup> great Variety of Symbols: The first Reverse exhibits *Taras* with *Hercules's* Club <sup>8</sup>,  
<sup>9</sup> and a Trident behind him. The second Reverse <sup>9</sup> shews *Taras* holding a Sea-  
<sup>10</sup> horse in his left Hand, and a Trident in his right. In the third <sup>10</sup> he hath a Fish on his Hand with the Tail upwards, and the Head downwards. The next is in a  
<sup>11</sup> Posture to dart his Trident <sup>11</sup>, and hath behind him an Owl, the Symbol of *Minerva*, intimating that this Goddess was propitious to the *Tarentines*. Another  
<sup>12, 13</sup> hath no Trident <sup>12</sup>, but holds a Crown. The next <sup>13</sup> hath a Club instead of a Tri-  
dent, denoting the Protection of *Hercules*, and holds a Dolphin in his right Hand.  
<sup>14</sup> In the Medal which follows <sup>14</sup> he holds a Trident as usual, and hath a *Victory* on  
<sup>15</sup> his Hand. The next <sup>15</sup> hath a Dolphin on his Hand, besides that between his  
<sup>16</sup> Legs. Another hath a *Victory* on one Hand <sup>16</sup>, and a *Cornucopia* in the other, and the Thunderbolt behind him, the Mark of the Protection of *Jupiter*. Another  
<sup>17, 18</sup> <sup>17</sup> hath a Pitcher with two Handles. The last <sup>18</sup> hath a Bunch of Grapes in one  
Hand,

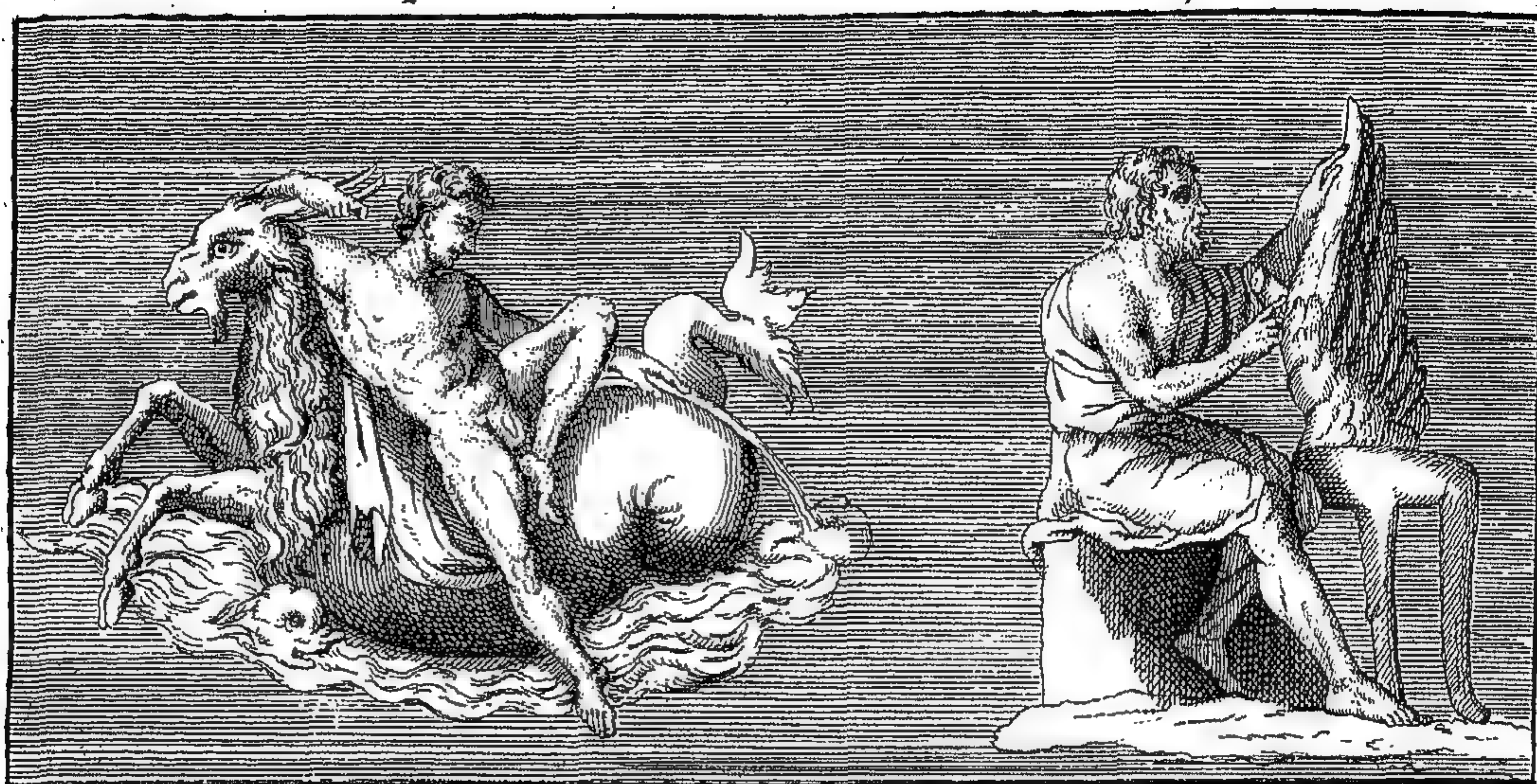




vill Borghese

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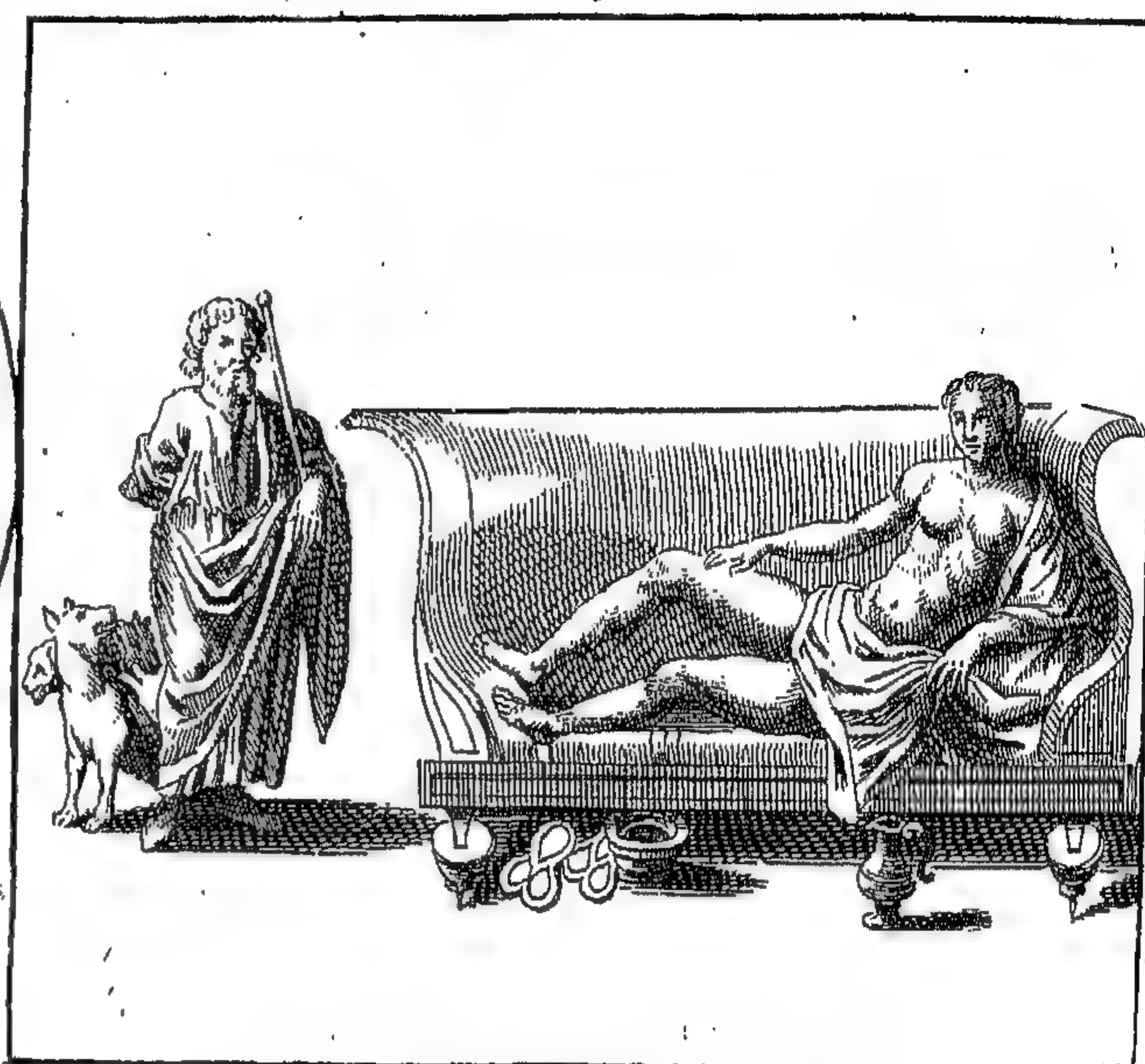




Maffei



Spon



Spon



Maffei



Sepolero de Naroni.



Sepolero de Naroni.



Hand, and the *Thyrſus* of *Bacchus* lying on his Shoulder in the other Hand; ſignifying the Plenty of Wine which the *Tarentines* have.

IX. Since it was *Neptune* who occaſion'd *Dedalus* making ſo many Works famous in Mythology, we ſhall inſert his Hiſtory here as repreſented in ſome ancient Monuments. *Dedalus*, an *Athenian* of the Race of *Ereſſeus*, excelled in Architecture, and the Art of making Statues: He ſurpaſs'd all his Contemporaries, made wonderful Works, and carried thoſe Arts to a great Perfection. He firſt gave Life and Action to Statues, and was admired by all the World. One of his Nephews, named *Talos*, excelled likewise, diſcovered the Art of Turning, and ſhewed ſo much Sagacity in every thing he undertook, that he ſeemed to ſurpaſs *Dedalus* himſelf. *Dedalus* began to be jealous of him; his Nephew daily made conſiderable Progreſs in his Art; and *Dedalus* grew ſo much enraged at laſt, that he killed him. But the Murder being diſcovered, he fled into *Crete*, and was kindly received by *Minos* the King, who favour'd him upon the account of his great Skill. *Minos* uſed to Sacrifice every Year the fineſt Bull in his Herd to *Neptune*. But there hapned to be one of ſo fine a Shape that *Minos* had a mind to ſave him, and appointed another of leſs Value to be the Victim. *Neptune*, enraged at this, made his Queen *Pasiphae* fall in Love with the Bull which he had ſaved. This occaſioned the Machine made by *Dedalus*, and the Birth of the *Minotaure*. By King *Minos's* Order, *Dedalus* made the Labyrinth for the confining this Monster, half Man and half Bull. This is repreſented on the Seal, where we ſee the Labyrinth<sup>19</sup> and the *Minotaure* in the middle. *Minos* at laſt diſcovering all *Dedalus* had done, intended to kill him, but *Pasiphae* provided him and his Son *Icarus* with means to eſcape in a Boat, which making Land on an Iſland, *Icarus* raſhly trying to leap aſhoar was drowned, and occaſioned the Iſland and that part of the Sea to be called by his Name. This Matter is related differently by others. *Dedalus* (ſay they) was a long time concealed by *Pasiphae's* means from King *Minos*, who would have put him to death, and promiſed a great Reward to any who ſhould diſcover him; but fearing he ſhould be at laſt diſcovered, he made Waxen Wings for himſelf and his Son *Icarus*. They both took their Flight thro' the Air together; but, contrary to his Father's Advice, *Icarus* flew too high and too near the Sun, which therefore melted his Waxen Wings, and he fell down into the Sea, which was named from him. *Dedalus* finiſhed his Flight ſucceſsfully, and arrived in *Sicily*. *Dedalus* is repreſented in a Gem making his Wings,<sup>1</sup> and uſes a Mallet, PLATE which is not a proper Tool for making Waxen Wings; but the Graver doth not XVIII. always obſerve the ſtrict Fable. He Works by the Sea-ſhore, and we ſee on the<sup>1</sup> Water a Sea-God<sup>2</sup> riding on a Goat, with his hinder Parts ending in a Fiſh.<sup>2</sup> *Maffei* thinks it is *Palemon*, who is the ſame as *Portunus* or *Portumnus* of the *Latins*; the next Image<sup>3</sup> exhibits *Icarus* juſt taking his Flight, with one Foot ſtill<sup>3</sup> touching the Ground.

## C H A P. IX.

- I. The Origin of Pluto. II. Images of him. III. The Rape of Proſerpine.  
IV. A fine Bas-relief. V. A very remarkable Image publiſhed by Aleander.  
VI. Other Figures. VII. Images of Proſerpine.

I. **P**LUTO the third Son of *Saturn* and *Ops* or *Rhea*, who is the ſame, in the Division of the Empire between the three Victorious Brothers, after the Victory over the *Titans*, had Hell for his Share: Others ſay he had *Spain* and other



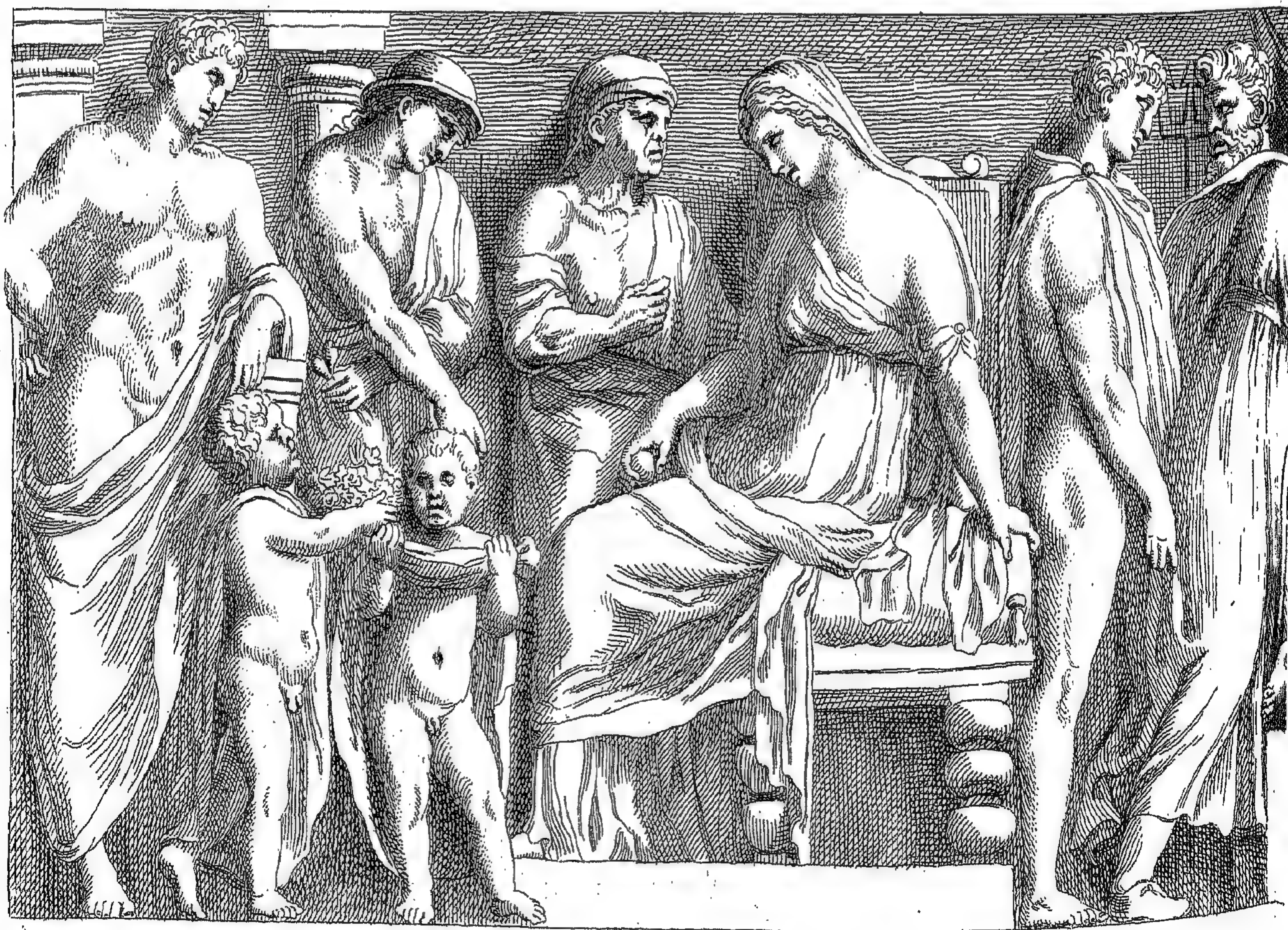
other Western Nations. He hath several Names; the *Greeks* call him *Ades* or *Haides*; the *Latins*, *Pluto*, *Dis pater* or *Diespiter*, *Infernus Jupiter*, or *Infernal Jupiter*, as his Wife also is called *Infernal Juno*. He was likewise called *Aidoneus* and *Orcus*. The *Cyclops* gave him a Helmet which made him invisible; this is the famous Helmet which the Ancients call *Orci galea*. Yet we never meet with this Helmet represented in any ancient Figure. There are not so many Monuments of *Pluto*, as of several other Gods; what we most commonly meet with, is the Rape of *Proserpine* the Daughter of *Ceres*, whom he seized in *Sicily* as she was gathering Flowers, and carried her in his Chariot to Hell his Kingdom. His Deformity hinder'd him from getting a Wife, and therefore he was obliged to use Artifice and carry away by force the Nymph he could never have persuaded to yield to him. He was called also *Summanus*, a word derived from *Summus Manium*, the Chief or Sovereign of the Manes, as *Macrobius* informs us, and who are, according to the common opinion, the Souls of deceased Persons.

4 II. The first Figure of *Pluto* <sup>4</sup> represents him seated on a *Sella*, with a Scepter or Spear in his left Hand, and offering *Cerberus*, the Infernal Dog with three Heads, something to eat; and hath a *Calathus* on his Head like *Serapis*. Several of the Antients, as *Plutarch* in his Treatise on *Isis* and *Osiris*, *Heraclides* and *Porphyrus*, say, *Pluto* and *Serapis* were the same; and hence it is, that we often see *Serapis* with this Inscription, *Jupiter Serapis*, and the Dog *Cerberus* at his Feet. *Pluto* by himself cannot be known but by this Dog *Cerberus*; the Helmet which is ascribed to him, is not to be found with the Figures of this God in any ancient Monument. In the following Image he appears with his Scepter in his Hand <sup>5</sup> and *Cerberus* by his Side: He stands at the foot of the Bed of a Person dying, and waits his giving up the Ghost, in order to conduct it to Hell. The next Image is remarkable: *Pluto* appears on his Throne in Hell <sup>6</sup>, with his Sceptre in his Hand, and *Proserpine* seated by him, and looks on *Mercury* with his Caduceus and Wings to his Hat, approaching and presenting to him the Soul of a young Maid: This was *Mercury's* daily Employ and Office. The Matron behind, seems to be the Mother of the young Maid.

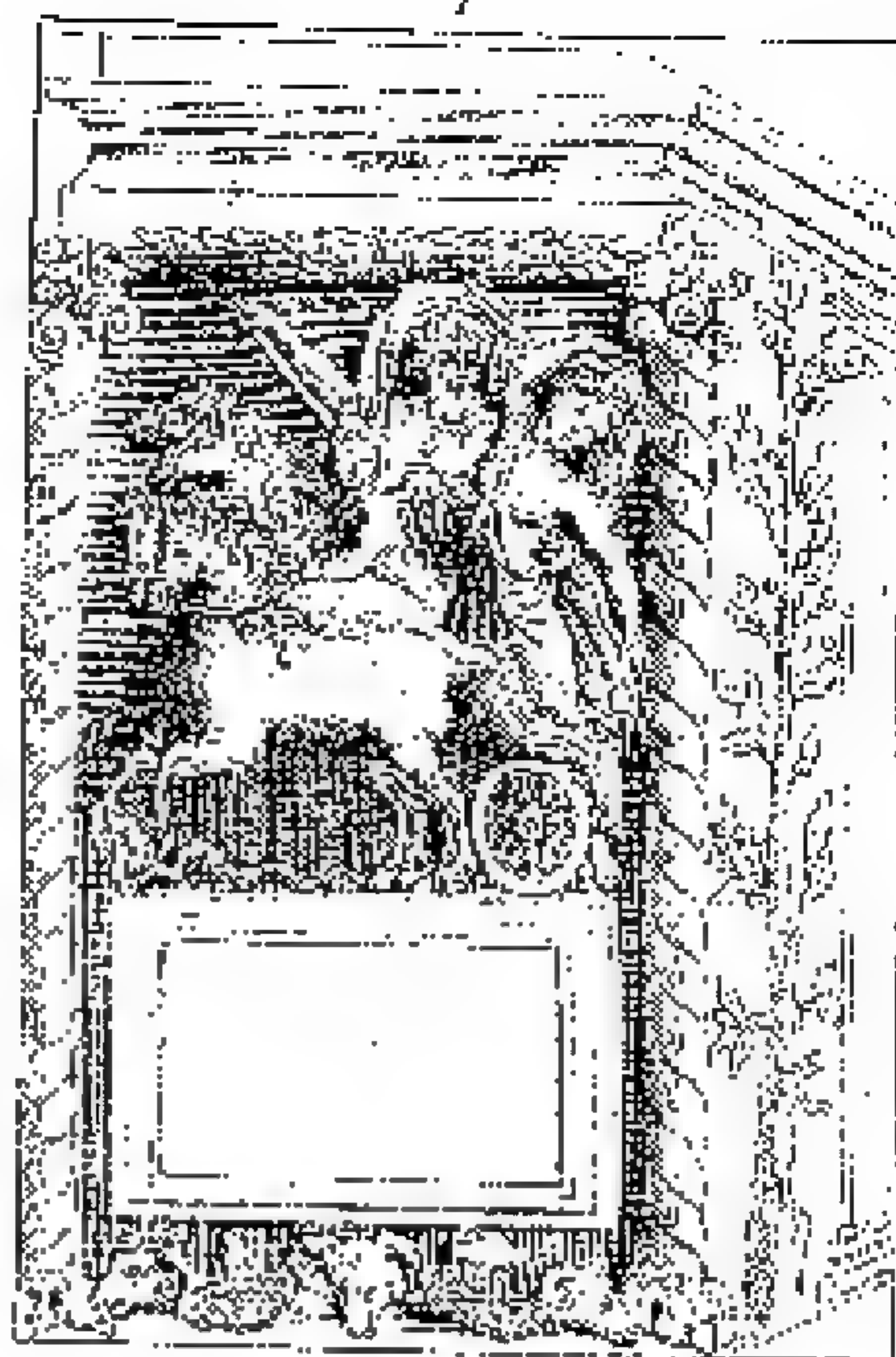
7 III. The Rape of *Proserpine* <sup>7</sup>, which follows, hath something particular: *Pluto* in his Chariot with four Horses carries her away, she struggles and seems to call for help; the Chariot is drawn by four Horses a-breast, whose Names are, according to *Claudian*, *Orphneus*, *Aethon*, *Nycteus*, *Alastor*; Words which signify something dark and dismal, as we shall shew hereafter. A naked young Man walks before the Chariot, and doth the Office of *Mercury*, as we shall observe below; and I should easily believe it is *Mercury*, if that he hath in his Hand which seems a Purse, be really one.

PLATE XIX. In the next Image *Pluto* hath a Sceptre in his left Hand, and holds *Proserpine* in his right; leaving *Cupid*, the Chief Promoter of this Enterprize, to take care of the Reins of the Horses <sup>1</sup>: *Enceladus*, buried under Mount *Etna* by the Gods, feels the weight of *Pluto's* Horses and Chariot; it was an overload for him who bore already the weight of all *Sicily*; the Horses Hoofs strike his Sides, and the Chariot Wheels crush his Limbs; he endeavours his utmost, says *Claudian*, to move himself, and casts Serpents to stop the Chariot Wheels. *Claudian* explains all the Monuments relating to the Rape of *Proserpine*. Sometimes Serpents are thrown under the Chariot; sometimes *Enceladus* himself, feeling the Weight, rises up from under the Earth to hinder the Chariot's proceeding, as we shall see below. The next Image <sup>2</sup> is like the foregoing, and differs only in this, that *Pluto* himself here, and not *Cupid*, holds the Horses Reins. We meet with this Image frequently in ancient Monuments: A Medalion of *Abbot Fauvel* expresses the Rape of *Proserpine* after the same manner.

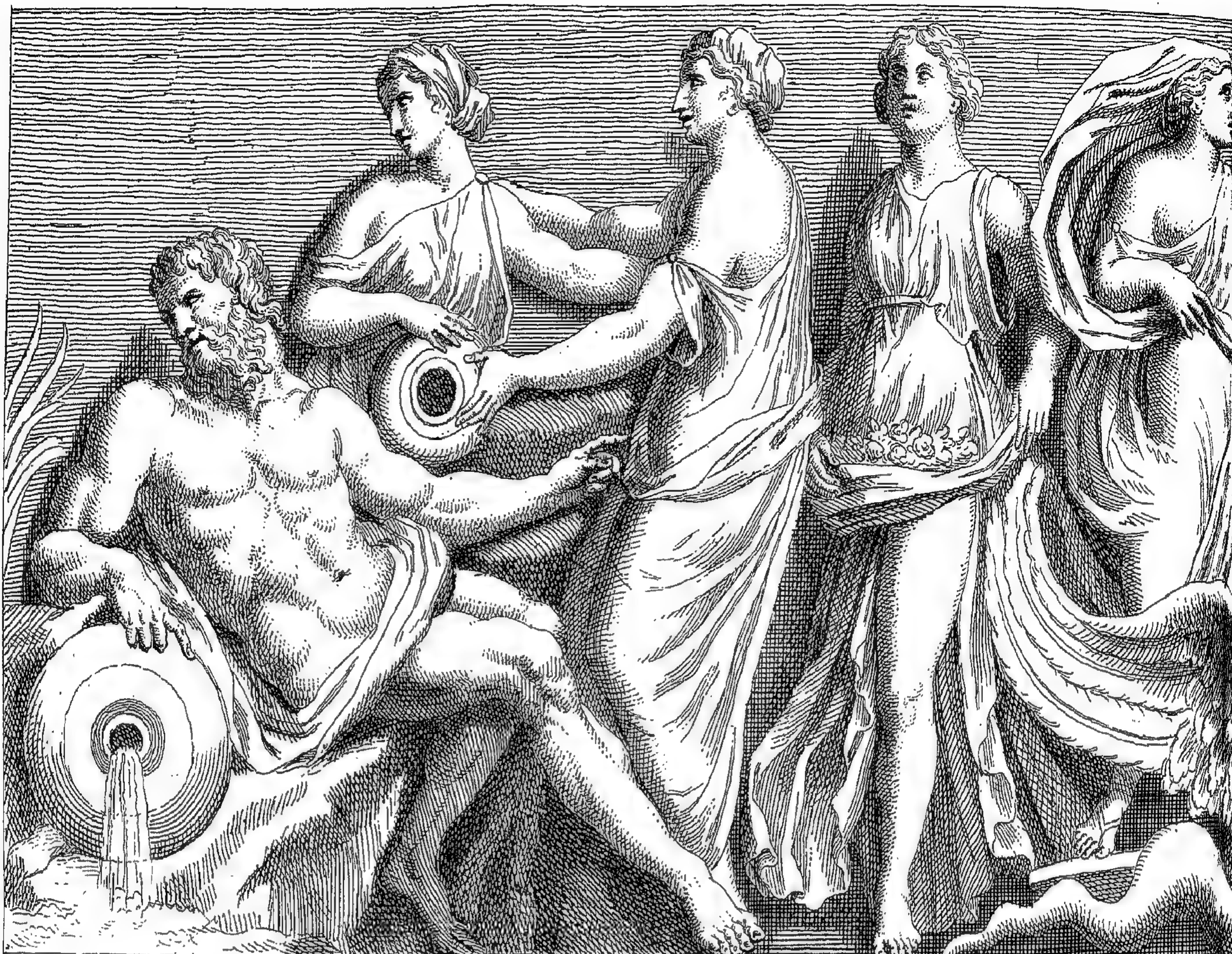












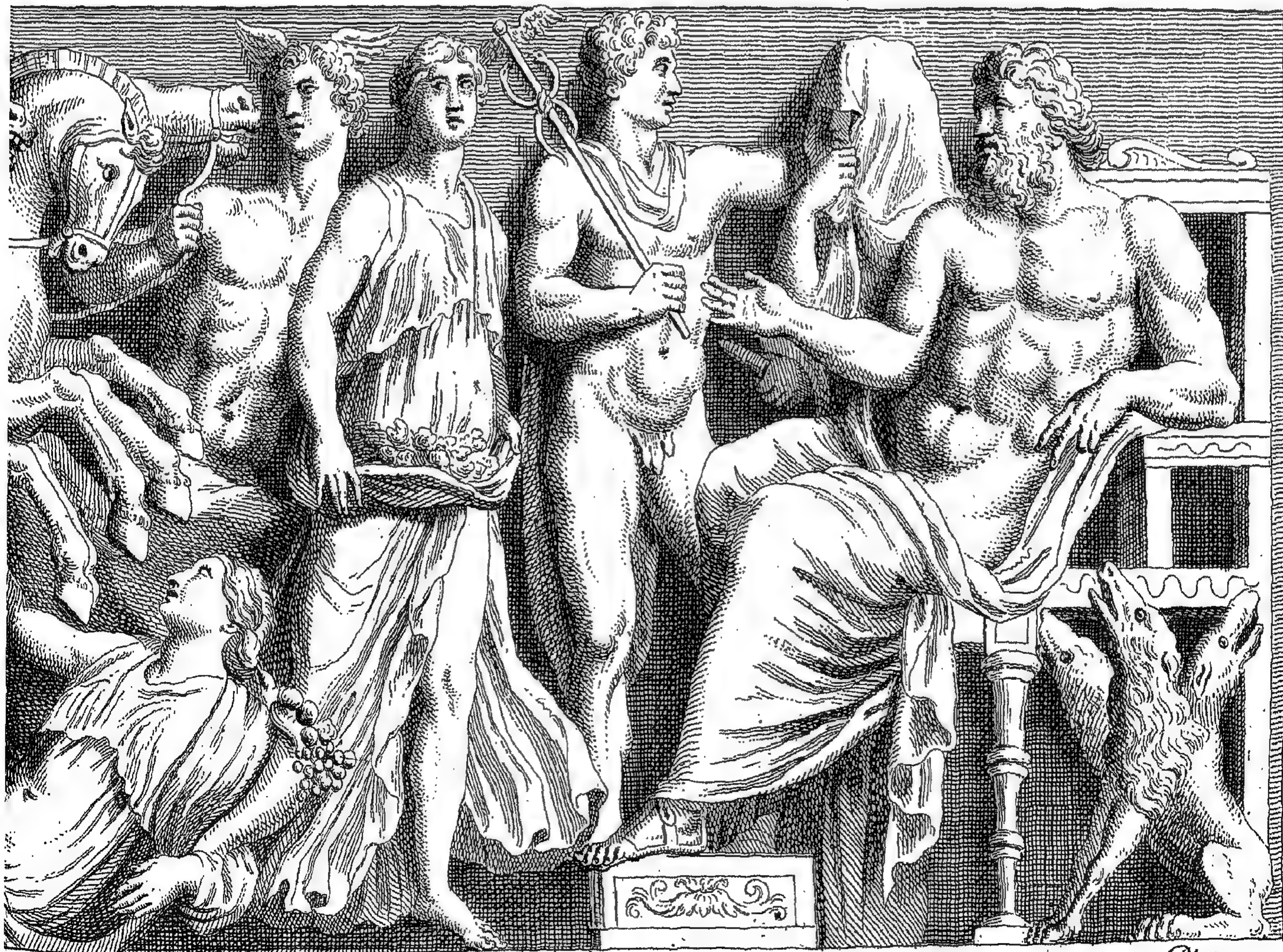
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*Vol. I.*

*Admirand. Rom. Mus.*







IV. The Image (in Plate 20.) which is taken from a *Roman* Marble, comprehends almost all we mentioned above concerning *Pluto* and *Proserpine*, and several other particulars relating to this Fable, many of which are taken notice of by *Claudian*. The upper part of the Plate represents to us two different and successive Actions of the same Persons, a thing which we frequently meet with in Antient Bas-reliefs. We see *Pluto* on one side carrying off *Proserpine*, notwithstanding the Remonstrances of *Pallas* to the contrary, who, as *Claudian* acquaints us, being moved with the Cries and Complaints of *Proserpine*, imploring her Aid, thus addresses herself to her Uncle. ‘O Ruler of the weak People, O worst of the three Brothers, What Furies move you? How dare you leave your own Empire, and pollute the Air and Heaven with your infernal Chariot?’

*Ignavi Domitor vulgi, teterrime fratrum  
Pallas ait, quæ te stimulis facibusque profanis,  
Eumenides movere, tua cur sede relicta,  
Audes tartareis Coelum incestare quadrigis?*

*Pluto*, who holds *Proserpine* almost bent backward and with her Hair dishevelled, gives *Pallas* her Answer; the Horses gallop away; *Cupid* flying above them, carries a Torch to *Hymen*; the Nymph who gather’d Flowers with *Proserpine* is thrown on the Ground, and her Basket of Flowers turned upside down; another Nymph holds Fruits in the folds of her Gown. *Mercury* goes before the Chariot, as in the Image above. He performs several Offices both to the Dead and the Living, and is the chief Manager between Heaven and Hell. *Superis Deorum gratus & imis*. On another side of this same Monument *Pluto* is seated on his Throne, with *Proserpine* on his right Hand, with a Veil on, covering her Face; *Mercury*, who is placed again here, lays his Hand on her Shoulder, as if to comfort her in her Affliction. On the other side of *Pluto*’s Throne is the Dog *Cerberus* with three Heads. I must take Notice here, that *Bellori*, who hath given a short Explication of this Monument, believes the Woman veil’d on *Pluto*’s right Hand is *Lachesis*, but I think he is mistaken, and that it is *Proserpine*. The Image represents, as we said before, two Actions of the same Persons. In the first, which is the Rape, the chief Persons are *Pluto*, *Proserpine* and *Mercury*; and in the second, where *Pluto* is seated on his Throne, after having carry’d off his Prey, *Proserpine* and *Mercury* are present also. *Ceres*, upon the News of her Daughter *Proserpine* being stole, mounts her Chariot drawn by Flying-Dragons, she holds a lighted Torch, one of her usual Badges in Ancient Monuments. We cannot exactly tell who are those other Nymphs by the River. *Bellori* thinks they are the *Naiades*, who retired to the River *Apanus*. They are no doubt the Companions of *Proserpine*, who gathered Flowers with her. Mythologists vary very much about the Companions of *Proserpine*; they generally make *Pallas* one, others add *Diana* too, and some *Venus*.

The next Image (Plate 19.) is only a Repetition of the foregoing, with some small difference which is obvious to the Eye. What is most particular, is the Nymph<sup>3</sup> under *Pluto*’s Horses, and who seems to rise from the Earth, and is covered with a large full spread Veil, just such as *Night* or *Aurora* are usually represented with. The next Image<sup>4</sup> is a continuation of this History. *Proserpine*, after her being stole, sits lamenting in the *Elysian* Fields, and holding an Apple in her Hand. *Bellori* thinks ’tis one of the *Parcæ* or Fates which comforts her. *Mercury*, according to *Bellori*, with his *Petasis* or Hat on, holds some Poppies as if to compose her to Sleep, and *Elysian* Boys hold Flowers. The whole seems to conspire to reconcile the new Bride to a Habitation so different from that she left. On another side of the Monument *Ceres* seeks for her Daughter riding in her Chariot drawn by



Flying-Dragons, one of them wreaths his Tail between the Spokes of the Chariot-Wheel. *Ceres* seems to be represented here twice; for besides her in the Chariot, another behind who lifts her Hands up to Heaven, and with dishevelled Hair, and expressing extream Grief by the violent Distortions of her Body, seems to be also a *Ceres*. The Gods which come after, seem all to take part in her Grief. *Jupiter* is distinguished by his Diadem, Hair, and Beard; *Neptune* by his Trident; the young Man who stands by them seems to be *Apollo*.

PLATE  
XXI.

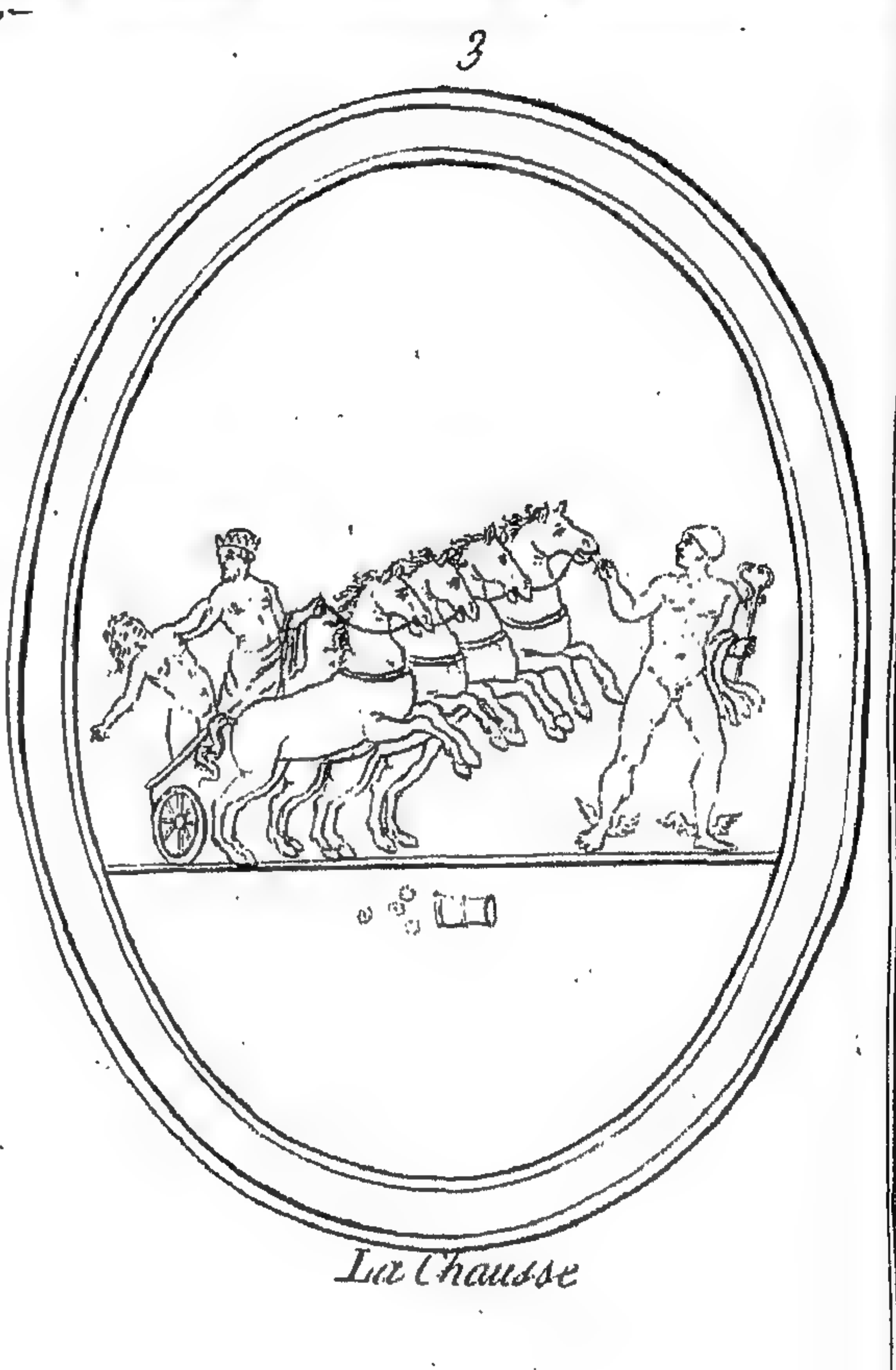
V. The next Figure is very extraordinary. *Aleander*, who published it, says it is the Zone of a Statue at *Rome*, or rather of the Trunk of a Statue without Arms, Head, or Legs: The very Zone hath suffer'd so much by the injury of Time, that it was with difficulty copied after *Aleander*, such as it appears here; there are some Parts of this Image which we cannot for certain distinguish, as the four Horses of *Pluto's* Chariot, which some take to be rather Lions than Horses. The first Person that appears in the Zone is a Man sitting in the Clouds, whom *Aleander* with great probability believes to be *Jupiter*, tho' he hath not any of his Symbols with him. He seems intent on *Pluto's* Flight, with *Hercules* marching before his Chariot, with his Club and Lion's Skin. *Pluto's* Chariot with four Horses follows, he holds the Reins in his left Hand, over which a *Cupid* hovers. *Pluto* holds *Proserpine* in his right Hand. Behind the Chariot is a Basket tumbled down. *Minerva* follows with a Nymph, a Companion of *Proserpine*. *Aleander* thinks it is *Diana*. *Ceres* closes the Train, in a Chariot drawn by Dragons, and holding a Torch in each Hand. The lower part of the Zone is filled with the Twelve Signs of the Zodiack, ranged in order in small Compartments in the shape of a Scutcheon.

This Image is without doubt Symbolical; *Pluto* here, says *Aleander*, is taken for the Sun or the Solar Power, the Cause of the Production of Fruits; which Notion is proved from these Verses of *Claudian*:

*Qui vitam lethumque regis; nam quicquid ubique,  
Gignit Materies, hoc te donante creatur,  
Debeturque tibi certis ambagibus ævi.*

*Pluto* here is taken for the *Sol inferus*, or Lower Sun, as *Macrobius* styles him, that is, the Winter Sun, and the Higher Sun is the Summer Sun. This appears to be so from a Passage of *Porphyry* in *Eusebius*. "*Proserpine* is the Virtue of the Seeds buried in the Earth; *Pluto* is the Sun, who makes his Course beneath the Earth, in the Winter Solstice; upon this account he is said to have stole *Proserpine*, whom *Ceres* seeks for while she is hid under the Earth. This Allegory is explained after the same manner by several others; and probably the Person who carved or directed the carving of this Image, had regard to this Notion. To carry on the Allegory, *Ceres* in a Chariot at one end of the Image should be understood to be the Earth, and *Jupiter* sitting in the Clouds at the other end, to be the Heavens. The Truth is, these two Deities are sometimes taken in this allegorical Sense. The meaning then is this, *Ceres* or the Earth seeks for *Proserpine*, who is the Power of the Seeds buried in the Earth; and *Pluto*, who is the Winter Sun, steals *Proserpine*, while he makes the Seeds grow and spring out of their Mother's Bosom. The Allegory is a little intricate, but the Philosophers were obliged to give such as these in order to shew something like Reason in their Mythology. *Hercules*, who marches before *Pluto's* Chariot, is probably the Symbol of Labor, intimating the pains of tilling the Earth. *Hercules* may signify something else; for Allegories may be interpreted differently, according to every one's way of thinking. In the other Monuments, *Mercury* goes before *Pluto's* Chariot, not *Hercules*. The Twelve Signs of the Zodiack in the lower part of the Zone signify that







that *Pluto* in his Chariot is to be taken for the Sun, who goes thro' the twelve Signs of the Zodiack.

VI. The next Image <sup>2</sup> is remarkable for *Pluto's* having a Trident, the usual Symbol of *Neptune*. The Person who published this Monument first, thinks the Monster under the Horses is a *Triton*; if this were true, this Image would represent a *Neptune*, since the *Triton* and the Trident are two Signs of that Deity. But I cannot believe that the Monster under the Horses is a *Triton*, it seems rather to be *Enceladus*, with his lower Part ending in a Serpent, rising from the Earth, to hinder the Progress of the Chariot and the Horses marching over his Limbs, as we took notice of above; for he stretches out his Arms underneath the Horses, to hinder them from going over him: Besides the Legs do not seem to end in the Tail of a Fish, like those of the *Tritons*, but rather of a Serpent, as those of the Giants which we saw above in *Jupiter*, and shall see better when we treat of *Hercules*. This Gem is so small, that we cannot exactly distinguish every Figure. *Mercury* <sup>3</sup>, who went before *Pluto's* Chariot in the foregoing Figures, precedes his Chariot also in this, which hath nothing peculiar in it.

*Pluto* <sup>4</sup> covered with a large Veil, carries off *Proserpine*, who shews the greatest Struggle and Resistance. The Sentiment of them, who think that the Rape of *Proserpine* by *Pluto* is a Representation of the Soul taken from a Man's Body, to be carried to Hell, according to the Notion of the Pagans, is not improbable.

VII. *Proserpine*, who was carried off from *Sicily* by *Pluto*, was worshipped there as the tutelar Goddess of that Island. We see her Head on a Medal of *Agathocles* the Tyrant of *Syracuse*, with this Inscription, *Coras. Κόρη*, and in the *Doric* Dialect *Κόρα*, is a Name of *Proserpine*, who is also called *Περσεφόνη*, and *Φερεφασσα*. We find her also on a Medal of *Cyzicum* <sup>5</sup>, a City which *Jupiter* gave *Proserpine* for her Portion; and on the Reverse is a Lion, the Symbol of *Cybele*, who was worshipped also at *Cyzicum*. *Proserpine* hath three Letters over her Head, which are the first of the Word *Sotira*, or the Preserver. *Proserpine* is also taken for *Hecate*; but since *Hecate* is generally taken for *Diana*, we shall speak more fully of her when we treat of *Diana*.

We meet with *Pluto's* Head <sup>6</sup> on the Consular Medals, adorned with a Diadem, and with a Fork behind it. The Instrument *Pluto* hath in his Hands differs very much, as we may easily see, from the Images of it. *Clemens Alexandrinus* says, *Jupiter* lay with his Daughter *Proserpine* in the Form of a Serpent; and upon this Account a Serpent was brought in at the Mysteries, named *Sabazia*, that it might creep into the Bosom of those who were to be initiated. Others also tell us *Proserpine* fell in Love with *Adonis*, after he came to Hell, when dead. *Proserpine* was sometimes called *Libera*; and we find her represented on Medals as such, with the same Symbols as *Liber* or *Bacchus*.

## C H A P. X.

I. The Parents of *Ceres*, and her Children. II. Her monstrous Births. III. Different Images of *Ceres*. IV. How she is represented on Medals. V. A Cane-phora of *Ceres*.

I. **C**ERES, the Daughter of *Saturn* and *Rhea*, as we said before, was reputed to be the Inventress of Agriculture, and the Goddess of Harvests and Fruits. The Greeks call her *Demeter*, a Word which the Etymologists, by changing the first Syllable, and reading *Gesmeter*, say, signifies the Mother of the Earth.



Earth. She was called also *Sito*, or the Goddess of Corn; according to *Eliau*. She had by her Brother *Jupiter* a Daughter named *Proserpine*; concerning whom we have spoke fully. *Pausanias* says she had three Daughters; but this is a particular Story, like some others of certain Authors or Scholiasts, and not taken notice of by the Ancients.

II. Several Authors, according to *Pausanias*, l. 8. p. 495. relate, that *Ceres* had a Daughter by her Brother *Neptune*, whose Name was known by none but such as were initiated into her Mysteries, and that she was delivered of a Horse called *Arion* at the same time. Probably upon this Account *Ceres* is named *ἰνπολεχης*, the Concubine of a Horse, in an Oracle mentioned by *Pausanias*; and others say she, and not *Latona*, was the Mother of *Diana*.

III. As the Adventures of *Proserpine* make the chief Part of the History of *Ceres*, she is pictured frequently in a Chariot drawn by Serpents, or flying-Dragons, holding a Torch, as if in quest of her Daughter in the most private and dark Places; or sometimes with a Torch in her Hand, and without a Chariot. Another very common Mark is Ears of Corn, which she is sometimes crowned with, or holds in her Hand. Sometimes she holds Poppies mixed with Ears of Corn in her Hand, because, according to *Ovid*, she eat some Poppies, being very hungry; or, as others say, because she used Poppies to quiet her extream Grief for the Loss of her Daughter. The first Image<sup>1</sup> exhibits *Ceres* holding Fruits, or rather a Bunch of Grapes with some of the Vine-Leaves, in her right Hand, and Ears of Corn in her left. In the next<sup>2</sup> she is crowned with Ears of Corn, and holds in her right Hand Ears of Corn and Poppies, which she leans against a Bee-hive made of Osiers. In another<sup>3</sup> she holds a Spear in her left, and Ears of Corn and a Poppy in her right Hand. In the next<sup>4</sup> she sits on a Celestial Globe with Ears of Corn as usual in her right Hand, and a *Cornucopia* in her left, denoting 'tis she that is the Author of Plenty; the Celestial Globe seems to signify that the Earth derives its Fruitfulness from the Influence of the Heavens. The two Ears of Corn, with their Blade and Stalk at the Feet of the Goddess in the next Figure<sup>5</sup>, denote it to be *Ceres*, with the Thunderbolt in her Hand. But why she hath the Thunderbolt in her Hand, I can give no Reason; perhaps it is only the Conceit of the Workman. In another Figure<sup>6</sup> she is represented crowned with Ears of Corn and Poppies, with two young Children on her Breast, each holding a *Cornucopia*, to denote that she is the Nurse of Mankind. And she is styled *Καρποφόρος*, or the Nurse of Children; and *Παιδοφιλη*, or the Lover of Children, in the Hymns commonly ascribed to *Orpheus*; on her Breast she wears the Figure of a Heart, signifying her Affection for Children.

Now follow some fine Figures of *Ceres*, drawn from Antique Statues at Rome by the famous *M. Le Brun*; one<sup>7</sup> hath Ears of Corn and Poppies in her Hands; another<sup>8</sup> is crowned with Ears of Corn, and other Ornaments, and holds Poppies in one Hand, and a Sceptre in the other. The next<sup>9</sup> holds a Torch, as if seeking her Daughter; but that Figure may be a *Vesta*, tho' the excellent Painter took it for a *Ceres*. The next<sup>10</sup> hath a Cap which is very unusual, and holds in one Hand a *Patera*, and in the other Poppies. The last Figure<sup>11</sup> hath a sort of fringed Gown or *Pallium* on, with Ears of Corn in both Hands. A Trunk of a Statue of *Ceres Elusinia* near *Athens*, tho' the Face is disfigured and broke, hath on its Head a Crown of an extraordinary Shape, and which seemed to rise up like a Tower or Turrets before it was injured by Time; the Figure is adorned with Ears of Corn and Flowers.

IV. *Ceres* is frequently represented in Medals, crowned with Ears of Corn after different Manners<sup>12, 13</sup>. She is pictured standing, in two of the *Vibian* Family, with a flaming Torch in each Hand; in one<sup>14</sup> there is a Plow pictured by her, a Symbol





*in villa Julia III*



*Boissart*



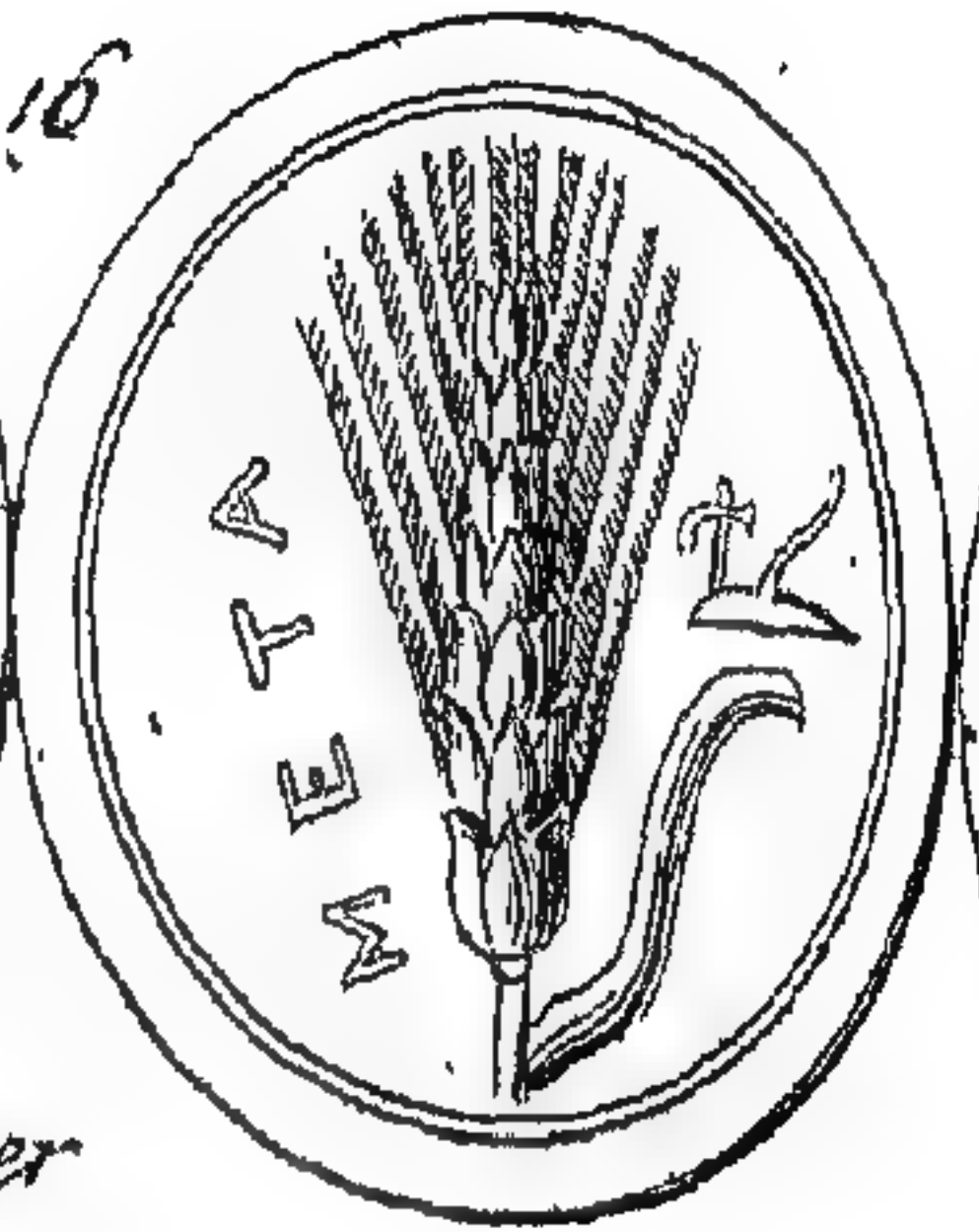
*vallant*



*vallant*



*Beger*



*Beger*



*Beger*



*Maffei*



*Maffei*



*La Chausse*



*Beger*



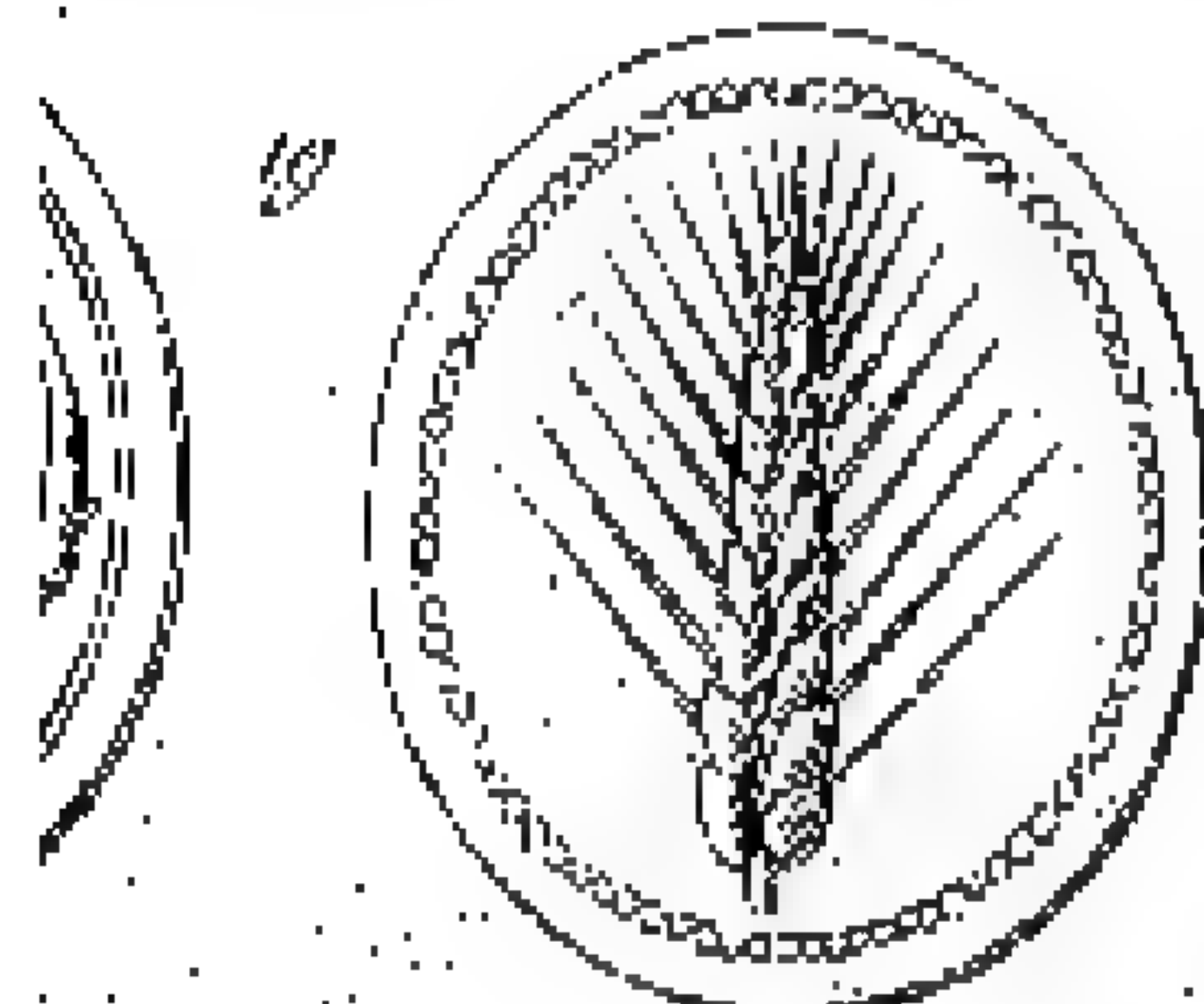
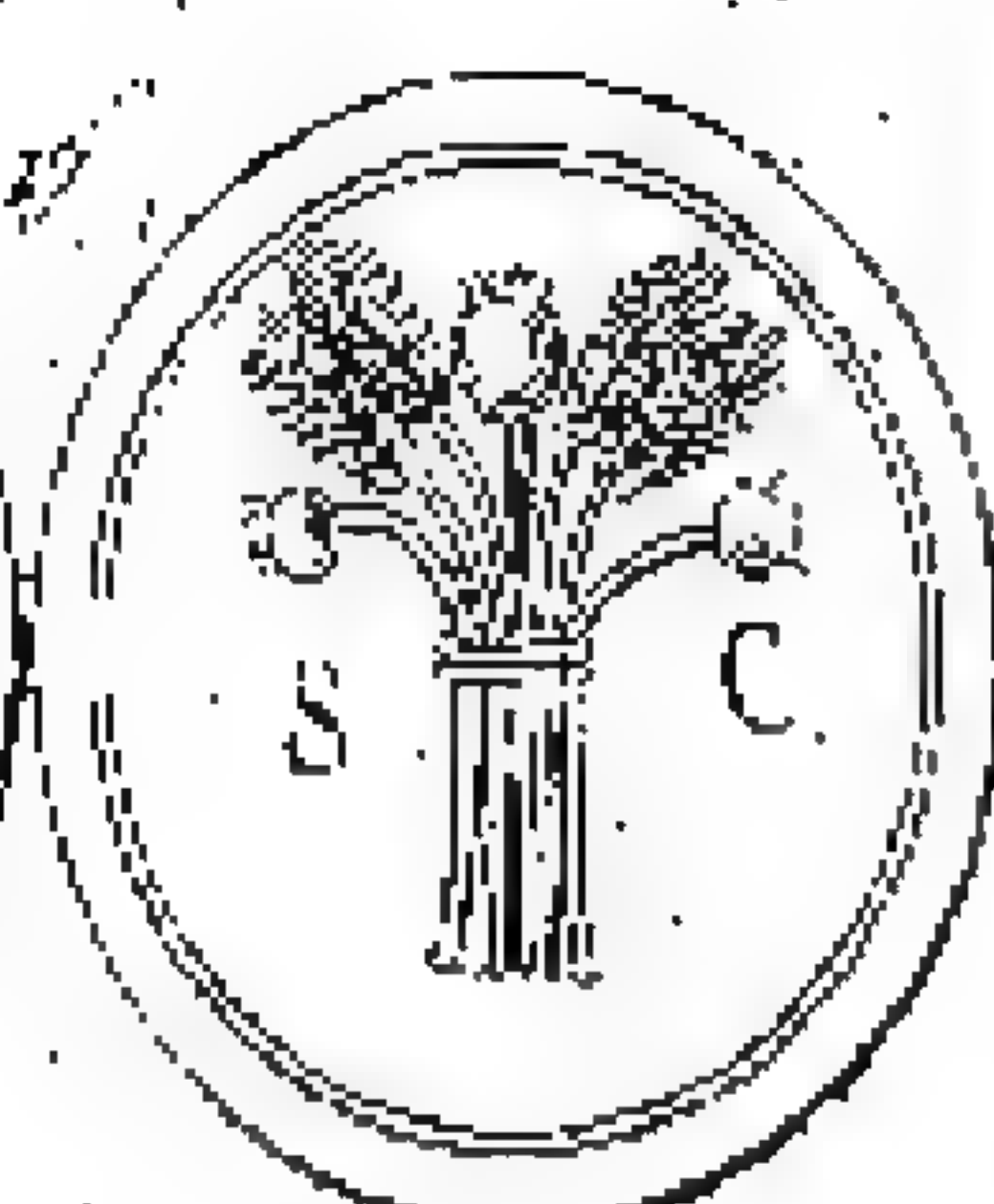




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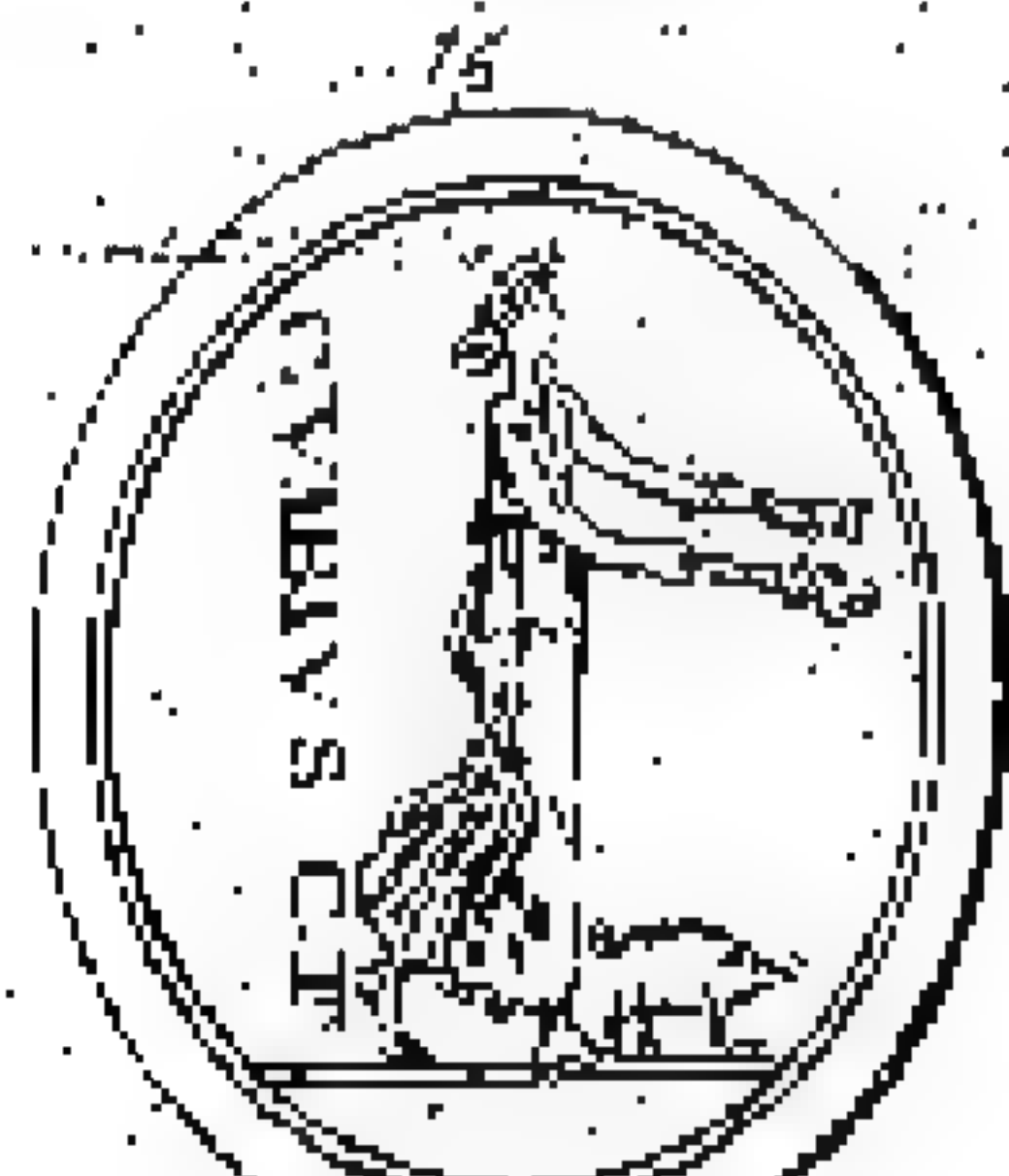
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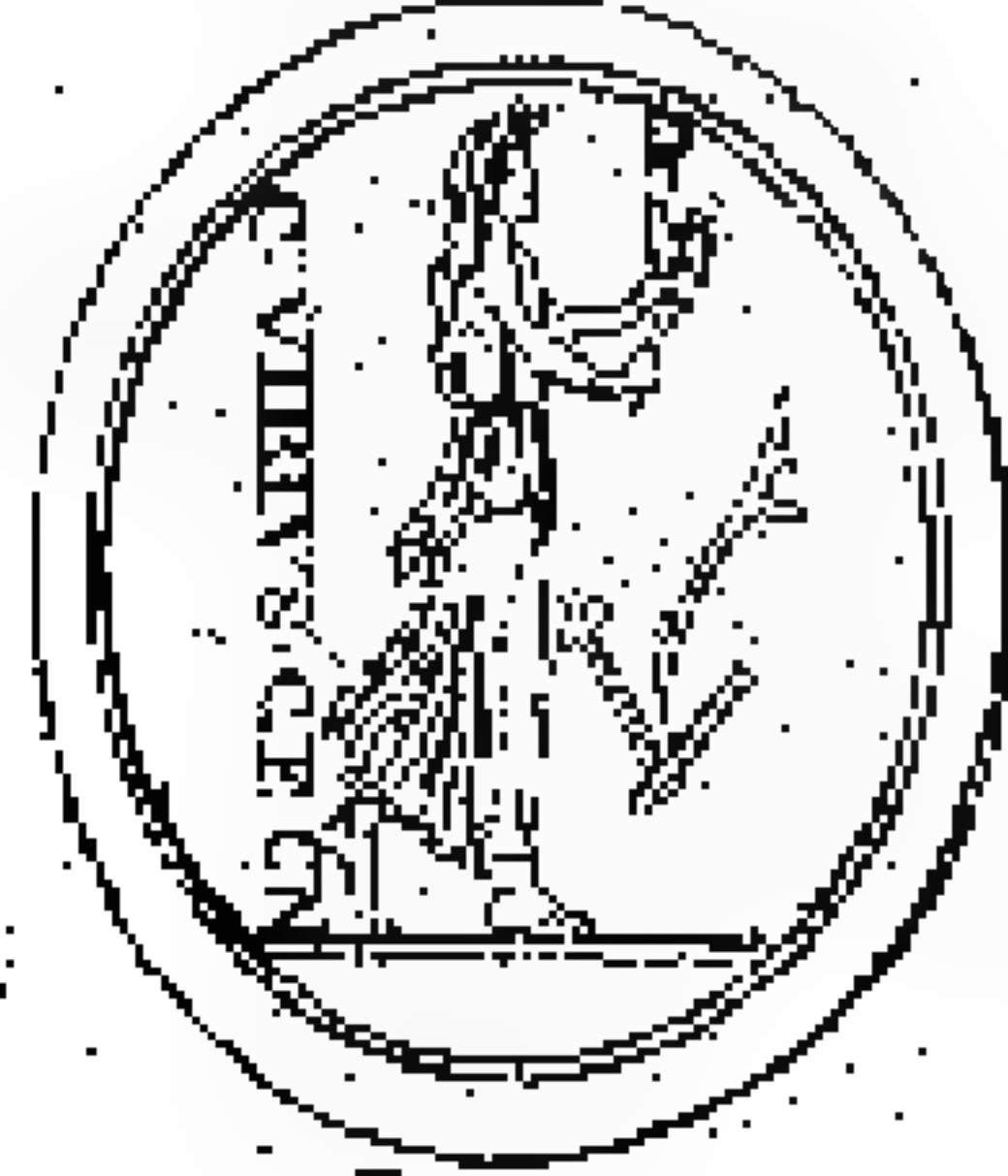
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Beger 14



Beger



miss. of M<sup>r</sup> le Brun



miss. of M<sup>r</sup> le Brun



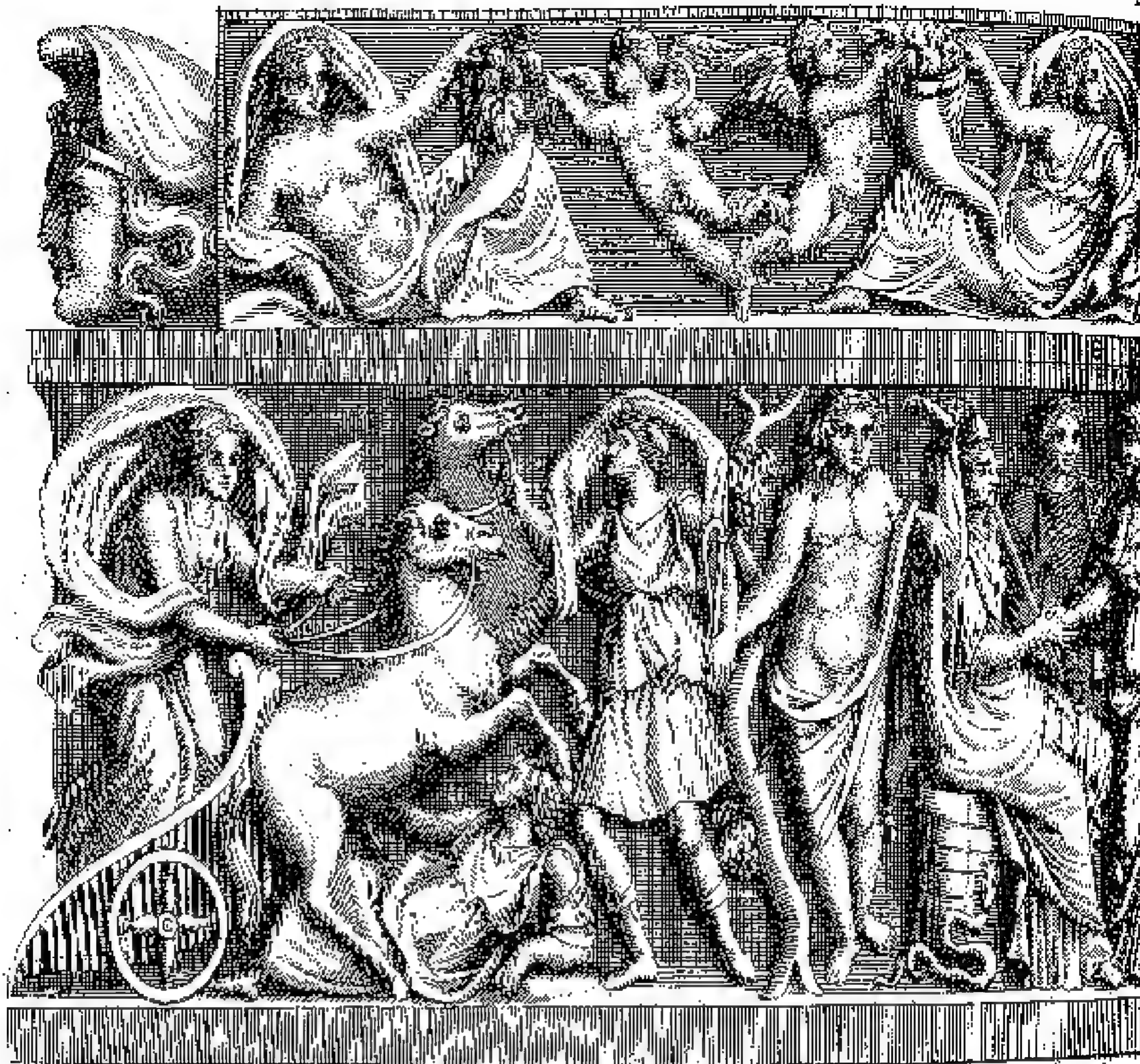
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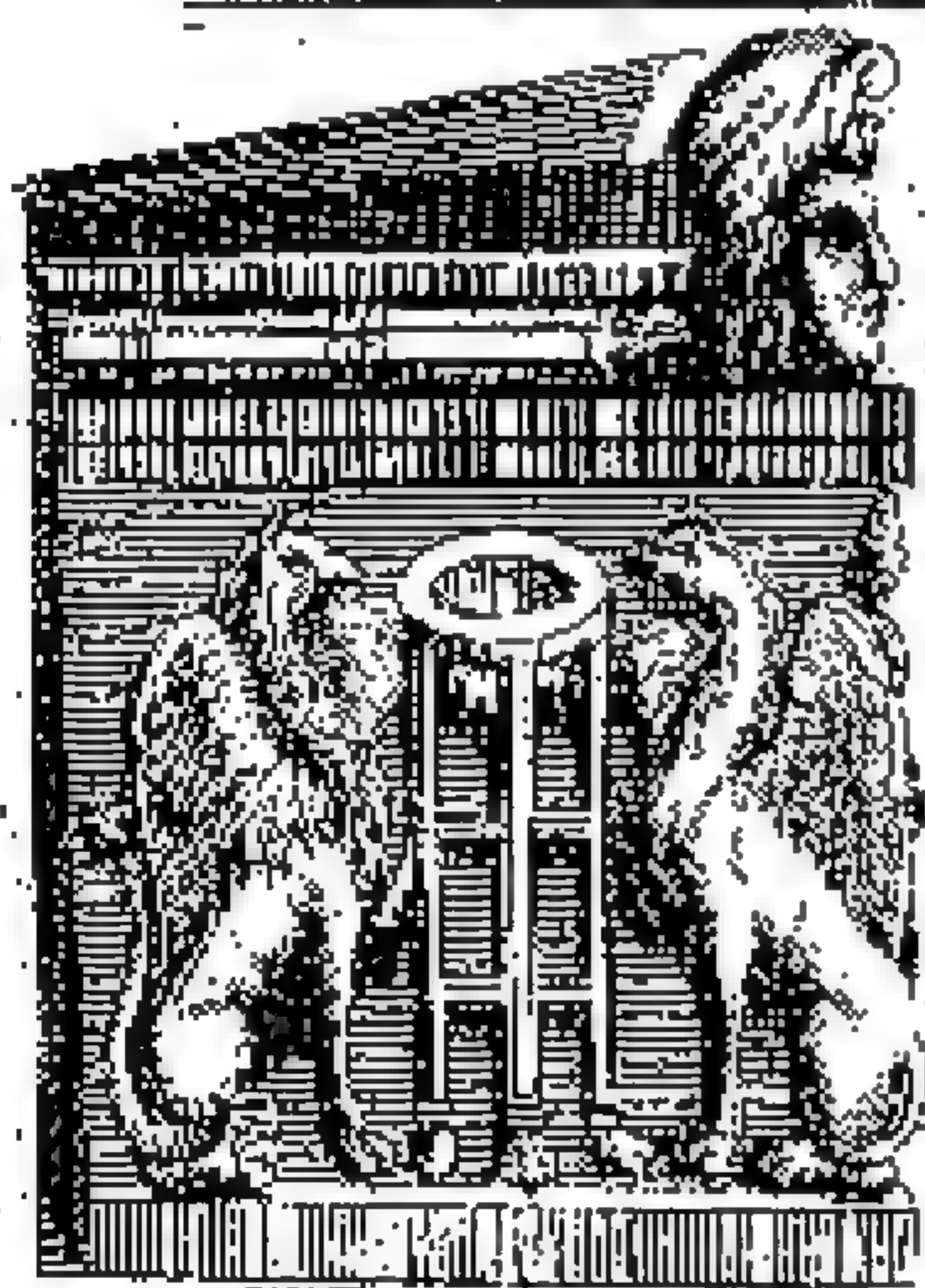
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*M. F.*



*M. F.*



*B.*



*B.*



*M. F.*

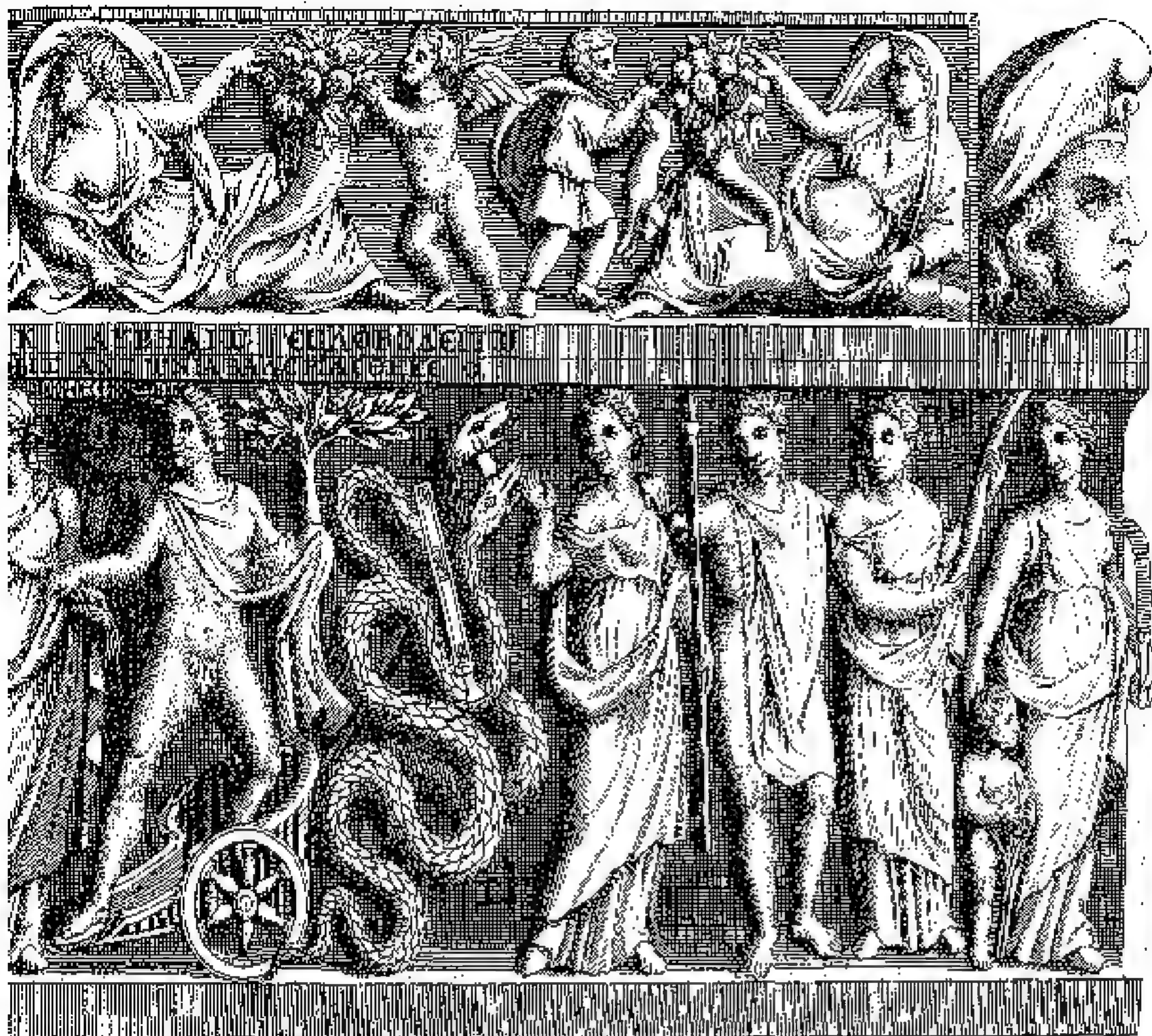


*La Chaise*



*Fabretti*





sculpt



Beger



Beger



Haffner



bol very proper for the Goddess of Harveſts; and in the other <sup>15</sup> a Sow, which <sup>15</sup>  
 uſed to be ſacrificed at the Games of *Ceres*. In the Medals of the *Metapontini* <sup>16</sup> <sup>16</sup>  
 we ſee her crowned with Ears of Corn and Blades, and ſome Inſtruments of the  
 Countrymen reſembling Reaping-hooks, and which we meet with in other Me-  
 dals of *Ceres*. In others <sup>17</sup> we find Poppies joined to the Ears of Corn. In a Me- <sup>17</sup>  
 dal of *Domitian* <sup>18</sup> *Ceres* holds a Spear in her left Hand, with a ſort of Veſſel at the <sup>18</sup>  
 top of it, and Ears of Corn in her right. Juſt thus too ſhe is repreſented in a Me-  
 dal of *Julia*, Wife of the Emperor *Titus*. In one of *Domitian* ſhe ſeems to have  
 Ears of Corn growing out of her Head. In a Medal of the *Bruttians*, beſides her  
 Crown of Ears of Corn, ſhe hath a Blade of Corn behind her. Several Medals of  
*Syracuse* repreſent her almoſt in the ſame manner; in one we ſee a Torch behind  
 her. The Medals which follow <sup>19</sup> have nothing particular, excepting that of *Sy-* <sup>19</sup>  
*racuse* <sup>20</sup>, where *Ceres* hath Fiſhes all round her Head, denoting *Syracuse* to be a <sup>20</sup>  
 Maritime Town.

The *Canephora*, or Figure with a Basket on her Head <sup>21</sup>, is one of thoſe Virgins <sup>21</sup>  
 which are conſecrated to *Ceres*, and called *Canephoræ*, becauſe they carried Baskets  
 of Fruits on their Heads. *Cicero*, in the beginning of the Fourth Oration againſt  
*Verres*, thus deſcribes two of them. *Two ſmall Braſs Statues, but of ſingular Beauty,*  
*in the Habit of Virgins, carrying on their Heads after the ſame manner as the Athe-*  
*nian Virgins, ſome ſacred thing, and ſupporting it with their Hands.* *Cicero* ſays a  
 little afterwards, that they were made by *Polycletus*, a famous Sculptor; that  
 which we have publiſhed here from our Cabinet, is about a Foot high.

## CHAPTER XI.

- I. *An excellent Monument of M. Foucault, where found.* II. *Its Deſcription.*
- III. *M. de Roze hath diſcovered that it repreſents the Myſteries of Ceres and Bacchus, and hath wrote a learned Diſſertation upon it, which is cited here.*
- IV. *An ingenious Explication of the Cover by the ſame.* V. *A new Interpretation of the principal Face of the Monument attempted.*

I. **T**HE Monument that follows is one of the fineſt and moſt inſtructive that  
 hath been ever ſeen. The Excellence of the Work, and Correctneſs of  
 the Deſign, would eaſily inform us it muſt be a Piece of ſome *Greek* Artiſt, tho'  
 the Place where it was firſt diſcovered did not. It is a Tomb near *Athens*,  
 which was diſcovered by ſome Travellers, who brought it over into *France*, to  
 preſent it to Cardinal *Richlieu*; but the Cardinal dying in the mean time, it came  
 into the Hands of one of the Family of *Roſtaing*; and from that into M. *Foucault*'s  
 Poſſeſſion, who hath it now in his Cabinet, which is the moſt curious, and the  
 beſt furniſhed with all rare Pieces of Antiquity of any in the Kingdom of *France*.

II. The Tomb <sup>1</sup> is of white Marble, fix Foot four Inches long, and two Foot broad, <sup>PLATE XXIII.</sup>  
 and about the ſame heighth, taking in the Cover, which is about two Inches and <sup>1</sup>  
 a half thick; the Cover is rais'd about one Foot higher before, and is adorned  
 with ſome Figures in Baſs-Relief, which relate to the Hiſtory repreſented below,  
 as we ſhall take notice hereafter. The inner Superficiſ of the Tomb is plain, with  
 a Riſing of about one Inch in the Place where the Head of the Deceaſed ſhould  
 reſt. This is the Epitaph;



Θ. Κ. ΑΥΡΗΛΙΩ ΕΠΑΦΡΟΔΕΙΤΩ

ΣΥΜΒΙΩ ΑΝΤΟΝΙΑ ΒΑΛΕΡΙΑ ΕΘΗΚΕ.

That is: *To the Gods the Manes.* Antonia Valeria hath made this Tomb for Aurelius Epaphroditus her Husband.

III. M. *de Boze*, Secretary of the Academy of *Belles Lettres*, a skilful Antiquary, hath given a very ingenious and learned Explication of this Monument, which we shall give an Abstract of here. *Ceres*, angry for the Rape of her Daughter, especially because the Gods had consented to it, resolved to lead a wandering Life among Men, and for this Purpose assumed a human Shape. She came to the Haven *Eleusis*, and sate her self down on a Stone. *Celeus*, King of the *Eleusinians*, perswades her to come and lodge in his House. His Son *Triptolemus*, then an Infant, was sick, and for want of Sleep was reduced to the last Extremity. *Ceres* at her Arrival kissed him, and by the vertue of that Kiss only, restored him to his Health; and not content with doing this, she takes care of his Education, and designs to make him immortal; to this end she nourishes him by Day with her own divine Milk, and by Night puts him under hot Embers, in order to burn away all that was terrestrial in his Body. The Infant grew so fast, that his Father and Mother *Metanira* were curious to see what was done to the Child. *Metanira* seeing *Ceres* just going to put the Child into the Fire, cried out, and interrupted the Goddess in her Designs; then she declared who she was, gave *Triptolemus* a Chariot drawn by two Dragons, and sent him thro' the World to teach Mankind Agriculture, and gave him some Corn for that purpose. The *Eleusinians*, who were the first that applied themselves to Agriculture, instituted a Feast in Memory of it, and the Goddess her self regulated the Ceremonies, and appointed the four principal Men of the Town, *Triptolemus*, *Diocles*, *Eumolpus* and *Celeus* to preside over them; and this Institution of the Rites, called *Eleusinia*, is the thing represented on the Tomb of *Epaphroditus*. *Ceres* is represented here sitting, and like an old Woman; but her Age takes nothing from her of the Majesty proper for a Goddess. Her Head-dress ends in a Peak something raised before; and half her Head is covered with a Veil, the usual Dress of the Goddesses and Empreses. The Stone on which she sits, represents that on which *Celeus* found her sitting, and oppressed with Grief. The Serpent is frequently pictured with *Ceres*; the Goddess holds a crooked Staff in her Hand, that is a Scepter, and which we find represented longer and more strait in other ancient Monuments. The four Persons about *Ceres* are *Celeus* and his Family. He appears at a distance from the Goddess, but his Daughter nearer; *Metanira* is there too; they both have Ears of Corn in their Hands, because they were the first acquainted she was a Goddess. *Triptolemus* is mounted in his Chariot, with a Cloak or *Pallium* over his Shoulder, rather to hold the Corn he is going to sow, than to cover himself. The Chariot is drawn by two Dragons a-breast. Beyond *Triptolemus's* Chariot two Women are pictured with Torches in their Hands, as was usual for Women to bear at the Ceremonies of this Goddess. The Man between these two Women is *Eumolpus*, one of the Persons appointed by *Ceres* to preside at her Mysteries, and in whose Family the Priesthood continued for twelve hundred Years. The *Hierophantæ* of this Family of the *Eumolpidae*, were obliged to Celibacy. *Eumolpus* leans one Hand on one of the Women's Shoulders, and the other Hand on the other Woman's Shoulder. The Child holding Ears of Corn in his Hand denotes that *Ceres's* Gifts are for every Age, and that even Children were initiated into her Mysteries. The Woman last in this Piece holds a Sickle in her Hand, an Instrument the Pagans believed they owed to *Ceres*, as also all others useful in Agriculture.



This is all the Goddess's Company on one side, but behind her there are other Figures. *Bacchus*, the first of them, leans negligently on *Ceres's* Shoulder, and touches a Vine full of Grapes with his other Hand; the Crown of Vine-leaves which he wears, leaves us no room to doubt that it is *Bacchus*. *Ceres* and *Bacchus* are so frequently joined together in the Mysteries, as well among the *Romans* as the *Greeks* and *Sicilians*, that it is not at all strange to meet them together in this Monument. On the side of *Bacchus* a Man stands, with his Hair in a knot upon his Forehead, and his Habit ty'd up twice with his Girdle, and holding a Whip in one Hand, and with his other seizing the Reins of Horses in a Chariot, in order to stop them. It is probable this is *Diocles*, one of the four that *Ceres* had appointed to preside at her Feasts, and what further supports this Conjecture, is, *Homer* when he names these four Persons in a Hymn, calls *Diocles* the Guider of the Horses. Besides, since we have seen *Celeus*, *Eumolpus* and *Triptolemus*, three of these four Persons in the Company, can we think *Diocles* alone would be omitted? The Figure that drives the Chariot is *Proserpine*, or *Diana*, the *Moon*, according to Mythologists, and who is called frequently by the Poets *Triple Heccate*, with reference to the different Offices she performs under different Names in Heaven, in Hell, and on the Earth. It may be proved by sufficient Authorities, that *Proserpine* partook of the Mysteries of her Mother *Ceres*. The *Bacchans* under the Chariot of *Proserpine* hath laid herself there, tired with long Dancing, as was usual in these sort of Mysteries.

IV. This is the Explanation of the principal Face of the Tomb; we come now to that of the Cover or Lid, which exhibits the four Seasons of the Year, represented by a like number of Women; the diversity of their Crowns and Habits, and the different Fruits they hold, together with the Children or Genius's with them, do accurately express the Variety of the Seasons. ~~The Artist hath not placed the Figures~~ in the ordinary situation, but in an order that makes a fine contrast in the whole, and gives more Force and Spirit to the Composition. *Summer* and *Winter* Seasons opposite to each other, are represented by two Figures, one at each extremity; the one lying down leaning from the right towards the left, the other from the left towards the right; and between both of these, the *Spring* and the *Autumn* are placed, as partaking equally of both those Seasons. The four Genii are placed in the same order. The *Summer* is pictured at one extremity lying down leaning from the right towards the left, is half naked, and is crowned with Ears of Corn, and touches others which are ty'd up together in the *Cornucopia*. The Genius by her touches the same, and holds besides a Reaping-Hook in his Hand, denoting the Season of Harvest.

The *Winter*, at the other extremity, lies down leaning from the left towards the right, in the Figure of a Woman cloathed well, and with her Head cover'd with part of her Robe, she stretches out her Hand over some Winter Fruits; the Genius before her hath no Wings, seems to be cloathed warm, and holds a Hare, because Hunting is the only Exercise of the Field in this Season.

*Autumn* turns toward the *Summer*, is crowned with Vine-twists, and Bunches of Grapes, she touches the Vine-leaves with one Hand, and her little Genius places Grapes in her *Cornucopia*. Lastly, That part of her Body which is next to the *Summer* is naked, and that next the *Winter* cloathed.

The *Spring* with her Back joined to *Autumn*, is represented in the Figure of a Woman crowned with Flowers, and with her *Cornucopia*, which a Genius holds, filled with the same. Her Foot, which she extends towards *Winter*, hath a covering on, and that part of her Breast only is naked which is turned toward the *Summer*.



The Torch which is pictured on both the small sides of the Tomb, is so frequently represented in Funeral Monuments, that it is enough to say here, they were as much in use at the Funerals of those times, as they are in those of the present Age. The two Griffins, and the *Tripes*, are the Symbols of *Apollo*, whose Head is pictured at each end of the Tomb, denoting he was the Tutelar God of *Epaphroditus*.

V. This is an Abstract of M. *de Boze's* Explanation. In a Work of the length and nature of this present, I was obliged to pass over several curious Pieces of Learning, which are very properly inserted in M. *de Boze's* Discourse. Nothing can be more accurate and ingenious than the Explanation of the four Seasons on the Lid of the Urn. But as for the Principal Face or Side of this Monument, tho' that Gentleman hath explained it very clear, and agreeable enough to the Subject we are speaking of; yet since these Matters are conjectural only, they may admit of being interpreted very differently; and indeed it is rare for several Authors to agree in the same Opinion in every point in such like Matters. I must therefore take the liberty to differ, in some Particulars explained here, from that Gentleman. I see *Ceres* and *Bacchus* celebrating the *Orgia*, and they were celebrated to *Ceres*, says *Strabo*. This Goddess and *Bacchus* were frequently joined in Company; and this Society is marked here by all the Persons being represented as it were linked together. The Woman with the Reaping-Hook hath her right Hand upon the Head of a young Child that holds Ears of Corn. The Woman that follows, carrying the Plow, is joined to the Man that is next her; he lays one Hand on her Shoulder, and the other on the Woman that follows him; and this Woman extends her Hand to the Dragons ty'd to *Triptolemus's* Chariot. *Triptolemus* takes hold with one Hand of a Woman's Garment, and she holds *Ceres* by the Hand. *Bacchus* leans upon this Goddess's Shoulder, and reaches his Hand to a Woman with a great Veil, who stops the Horses of *Aurora*; I say *Aurora*, for 'tis she that drives violently her Chariot thro' the Company, busied in celebrating these Nocturnal Mysteries; she hath already thrown down one *Bacchans*, who lies under her Horses Feet, and would occasion greater Disorders, if the Woman with a large Veil did not stop the Horses. This I take to be Symbolical, and denotes a Feast by Night, which *Aurora*, or the Morning, disperses as soon as she appears. This I observe first upon the whole, now I proceed to the Particulars. *Ceres* is seated in the midst, on a large cover'd Basket, such as we meet often with, pictured in other Monuments and in Medals, wherein we often see a Serpent, and accordingly in this a Serpent is seen endeavouring to creep up. *Ceres*, who holds a crooked Staff, reaches her Hand to a Woman. *Triptolemus* takes hold of the same Woman's Cloaths. I think M. *De Boze's* Conjecture very probable, that the Man and Woman by *Ceres*, are King *Celeus* and his Queen *Metanira*, and she who reaches her Hand to *Ceres* their Daughter, the Sister of *Triptolemus*, who is mounted in a Chariot drawn by two Serpents, and is sent by *Ceres* to sow the Corn, which he holds in the foldings of his Habit, all over the Earth. The Woman by *Triptolemus's* Chariot doth not hold a Torch, but a thick Staff, rounded at the top of it, not unlike a Pilgrim's Staff. It may be some Instrument used in Agriculture, or perhaps the Handle of the Plough. It is so like a part of a Plough pictured in some Medals above, as to be almost beyond question such. The young Man who leans upon this Woman with one Hand, and on the Woman that follows with the other, perhaps is a Labourer that goes with the rest to till the Ground and reap the Corn. The other Woman on which this Labourer leans, doth not hold a Torch, but a Plough, but hides the Plough-share under her Arm: And 'tis that sort of Plough the Antients called *Aratrum*, and which in some of our Provinces is called from thence *Araire*, and is without Wheels. Because the Plough was too large



large to be pictured whole, part of it is cut off at the end. The last Woman holds a Reaping-Hook, and a little Child holds Ears of Corn in his Hand, the principal Fruit of Agriculture.

Let us now pass to the other part of the Image. *Bacchus*, distinguish'd by his Crown of Vine-leaves and by the Vine, stands behind *Ceres*, and leans his Arm on her Shoulder, and with his right Hand takes hold of a Woman's Hand, with a large Veil spread above her Head, and from which we believe she is *Diana* the Moon or *Night*; for they are both represented in the same manner, as we shall prove in its proper place from Monuments and their Inscriptions. She is habited like *Diana* the Huntress, but the great Veil and the Action of the Figure inclines me to think it is *Diana* the Moon or *Night*, who have the same Habit and Veil in ancient Monuments. *Night* therefore, under whose Empire these *Orgia* were celebrated, seeing *Aurora* coming to disturb the Feast, and disperse the Company, and that she had thrown down one of the *Bacchans*, who lay under the Horses Feet in danger of being trampled on by the Horses; *Night* observing this Disorder, seizes hold of the Horses with one Hand, and holds a Whip in the other. *Aurora*, in the Chariot, wears a great Veil in this Figure, as she doth in several others. The Veil is a Symbol of *Darkness*; but the Veil here is a good way behind, and *Aurora's* Head appears before it; which denotes, that she makes a *Twilight*, partaking both of Light and *Darkness*. We agree with *M. de Boze* in what he says concerning the two Griffins and the *Tripod*. But as for the two Heads at the two ends of the Lid, they are not Heads of *Apollo*, but meer Ornaments placed there by the Artist. We shall give such numerous Instances of the same, when we treat of Tombs in the fifth Volume, as will put the matter beyond all doubt.

## C H A P. XII.

I. *The History of Triptolemus.* II. *Other Images of Ceres.* III. *The History of Aristæus.*

I. **W**E observed above, *Triptolemus* in the Chariot of *Ceres*; here we see him alone, and crowned with Ears of Corn<sup>2</sup>, with a Dish full of Fruits in his right Hand, and Poppies and other Fruits in his left. Authors are not agreed about his Origin. The *Athenians*, as we said before, call him the Son of *Celeus* and *Metanira*; *Museus*, the Poet, says he was the Son of *Oceanus* and *Terra*. *Orpheus* says, *Disaules* was his Father. The *Argives* will have him to be the Son of *Trochilus* and *Elusine*, and others the Son of *Elusius* and *Hyonne*; *Hyginus*, of *Elusius* and *Cothonea*. Some make him have a Brother called *Eubouleus*. But Authors are generally agreed he was a Minister of *Ceres*, and that she taught him Agriculture, and gave him a Chariot drawn by Dragons. *Triptolemus* at *Eleusis* (says *Justin*) *invented the Art of sowing Corn, and in honour of this Invention the Nights were consecrated for Initiations.* This confirms what we said above, that these Mysteries were performed by *Night*. The *Athenians* honoured *Triptolemus* as a God, erected a Temple and Altar to him, and consecrated a Floor for the winnowing of the Corn, to him. The next *Triptolemus*, which is taken from the Cabinet of *M. Foucault*, is half clothed, is crowned with Laurel<sup>3</sup>, holds a Poppy in his left hand, which shews him to be *Triptolemus*, and some Instrument that I do not know in his right. Some have doubted whether this Figure be a real Antique.



II. Besides the Images we have seen above of *Ceres*, we find some representing her  
 4 with one Torch <sup>+</sup> only in her Hand, and others exhibiting her with two Torches.  
 5 The Image of *Ceres* M. *Fabretti* hath published, is very singular<sup>e</sup>, she holds a  
 6 Torch in her right Hand, and three Poppies in her left. The Ornament of her  
 Head is the Flower Lotus, or the Flower and Fruit of the Peach-Tree. This is a  
 Symbol of *Isis*, who is often taken for *Ceres*, or rather for almost all the God-  
 desses, as we shall shew when we come to treat of *Isis*.

*Ceres* named *Attica* was very famous. *Augustus* was initiated in her Mysteries  
 at *Athens*. It was unlawful to divulge them, and one of the chief Causes why *Al-  
 cibiades* was obliged to fly from *Athens*, was his having revealed the Secrets of the  
 Initiations of *Ceres*. *Augustus*, out of respect to these Mysteries, upon hearing a  
 Cause between two Priests of *Ceres*, in which some Secrets were necessarily to be  
 mentioned, dismissed a numerous Attendance of the Senators of *Rome*, and all the  
 Audience, that he might hear the matter in private, and without discovering any  
 Secrets relating to these Mysteries to the common People. It was Capital at *Athens*  
 for any Person who was not initiated to go into *Ceres* Temples on the Days of her  
 Mysteries. *Cicero* tells us, a Statue of *Ceres* before the Temple of *Enna* in *Sicily*,  
 held a Victory on her Hand, and that *Triptolemus* stood by; both the Statues were  
 made by an excellent Artist.

III. *Aristæus* too is reckoned one of them, who either invented or improved  
 Agriculture. He was the Son of *Apollo* and *Cyrene*, and was educated by the Nymphs,  
 who gave him three Names, *Nomius*, *Aristæus*, and *Agrius*. They taught him the  
 Art of making Cheese, of making Beehives, and procuring Honey, and of culti-  
 vating Olive-trees; and for these Arts he gained Divine Honours. He married  
*Autonoe* the Daughter of *Cadmus*, and had a Son (*Actæon*) by her, who was after-  
 wards torn to pieces by his own Dogs. *Aristæus*, upon the unhappy Death of his  
 Son, retired to the Isle *Cos*, where he had some Children, and then went to *Sar-  
 dinia*, which Island he cultivated the first, having found it over-run with Brambles  
 on his arrival; from thence he went to *Sicily*, which he also improved; and he  
 was afterwards honoured as a God there, especially by those who gather Olives;  
 thence he went to *Thrace*, where *Bacchus* enter'd him into the Secrets of his *Orgia*,  
 and instructed him in several things useful for Life. After settling on Mount *He-  
 mus*, he disappeared on a sudden, being carried somewhere else. Both the *Greeks*  
 and the *Barbarians* worshiped him afterwards as a God. He had a Statue at *Syra-  
 cusa* in the Temple of *Bacchus*; and some, according to *Cicero*, think him the  
 Son of *Bacchus*.






## B O O K III.

The Sons and Daughters of *Jupiter*; *Vulcan*, *Apollo*, *Mars*, *Mercury*, *Minerva*, *Diana*, *Venus*; and the God *Cupid*.

## C H A P. I.

I. *The History of Vulcan.* II. *He doth not appear lame in the Figures of him that remain.* III. *His Images.*

I.  E have spoke above of *Jupiter* and his Brothers; we come now to treat of his Children, who make the greatest Number among the Gods of the first Rank. We will begin with *Vulcan*, as being the Son of *Jupiter* and *Juno*, tho' most Authors say he was the Son of *Juno* only. *Cicero* mentions several *Vulcans*. The first was the Son of *Coelus*; the second the Son of *Nilus*; the third of *Jupiter* and *Juno*; and the Fourth of *Mænalius*. There is scarce a God that is not multiplied into a great number, after this manner. He was thrown headlong out of Heaven by *Jupiter*, and fell upon the Isle *Lemnos*: He would have been crushed with the Fall, if the People of the Isle had not saved him, by which means he escaped with a broken Leg only, and so became lame. He is called in *Greek* *Hephæstos*. He is called the God of Smiths, and is himself one. He is called *Mulciber* or *Mulcifer*, because he softens the Iron in the Fire in order to work it. He is also taken for the Fire; and sometimes the Fire by a Metonymy is called *Vulcan*. The ancient Monuments represent him in a uniform manner enough, with a Beard, his Hair neglected, half naked, and his Habit coming down to his Knee only, with a round and peaked Cap on his Head, with a Hammer in his right Hand, and Tongs in his left. *Eusebius* says his Name *Hephæstos* denotes the Force of Fire; and that he had a blue Cap ascribed to him, signifying thereby that Region of the pure Sky which the Fire possessed.

II. Tho' all the Mythologists say *Vulcan* was lame, I have not met with any Images of him which represent him so. The ancient Painters and Sculptors either did not express that Defect in their Works, or did it in so tender a manner as was insensible. *Tully* indeed says, 'We admire that *Vulcan* at *Athens* which *Alcamenes* made. He is standing, and dressed; he appears lame, yet without any Deformity.' *Philostratus* in his Images mentions an Image of a *Vulcan* who was not lame. The *Egyptians* pictured him in a small and despicable Shape. *Herodotus* tells us, that *Cambyses*, upon entring into the Temple of *Vulcan* at *Memphis*, could not forbear laughing at so ridiculous a Figure. 'It was like those Gods, says *Herodotus*, which the *Phenicians* call *Pataici*, and which they paint on the Prows of their Ships. I cannot better describe them to those who have not seen these Figures, than by saying these Gods are drawn like Pigmies;' that is, this Figure was one of those monstrous Shapes of the *Egyptian* Gods, of which we shall give several in the next Volume. But *Vulcan* is not among them; or if he be, he hath no Mark by which we should distinguish him.

III. The three first Figures<sup>7, 8, 9</sup> are exactly alike; but the second<sup>8</sup>, which belongs to Sir *Andrew Fountain*, hath lost his Tools. We find two Heads of *Vulcan* in two Medals<sup>10</sup> of the *Aurelian* Family very like these here. But there is some little<sup>10</sup> Difference



Difference in the Medals of the Isle *Lipari*; yet one cannot doubt but they represent a Head of *Vulcan*, because *Theocritus* compares Love to the Flames of *Vulcan* of *Lipari*.

Ἐρως δ' ἄρ' ἐν Λιπαραῖς

Πολλὰ κίς Ἀραίσοιο σέλας φλογερώτερον αἶδει.

We meet more frequently with *Vulcan's* Head, with his Hammer and Tongs, or with one of them, in the Medals of *Lemnos*. Because, according to the Fable, he fell on this Island when he was thrown out of Heaven by his Father; and the *Lemnians*, by holding him in the Air, saved him from dashing himself against the Rock. Upon the Credit of this monstrous Event, so much celebrated by the Poets, the *Lemnians* always worshipped him as the Guardian God of their Isle. Their Medals have always some Mark of *Vulcan*. The Cap hath always the same Form, excepting in one, where it is marked with several Lines from the top to the bottom. On the Reverse of a Medal of *Valerian*, where there is a Temple pictured with this Inscription, *Deo Volcano*, *Vulcan* is represented with a Hammer and a Pair of Tongues, and working on an Anvil. Tho' *Vulcan* be generally represented with a Cap on, yet sometimes he is pictured bare-headed, as in the Figure published by *Maffei*<sup>12</sup>, where we see him sitting without a Cap, and forging a Helmet, either that of *Achilles* described by *Homer*, or that of *Aeneas* mentioned by *Virgil*.

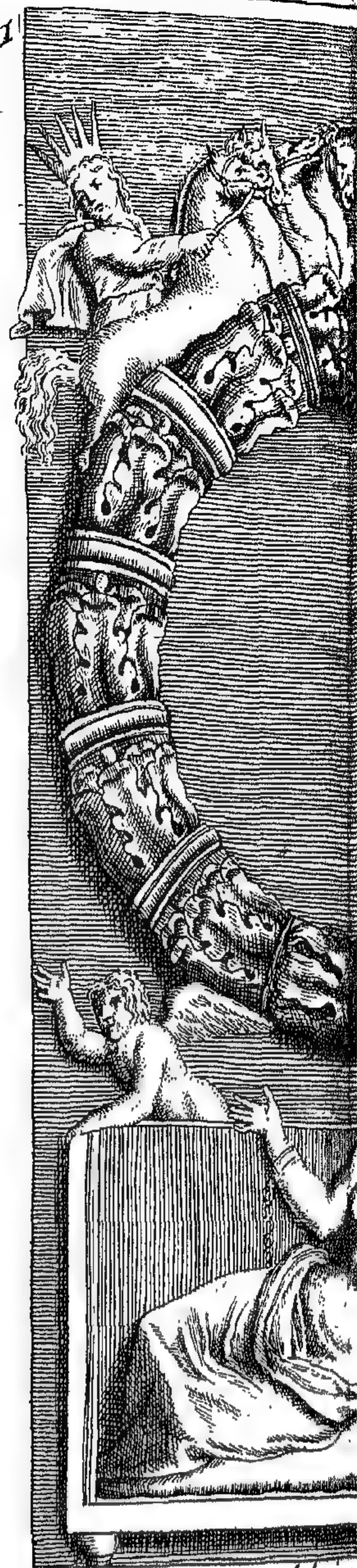
## CHAP. II.

I. Mars and Venus taken in Adultery by the Artifice of Vulcan. II. St. Chrysostom's Ridicule of this Adventure. III. The first Image, IV. And second, of the Adultery.

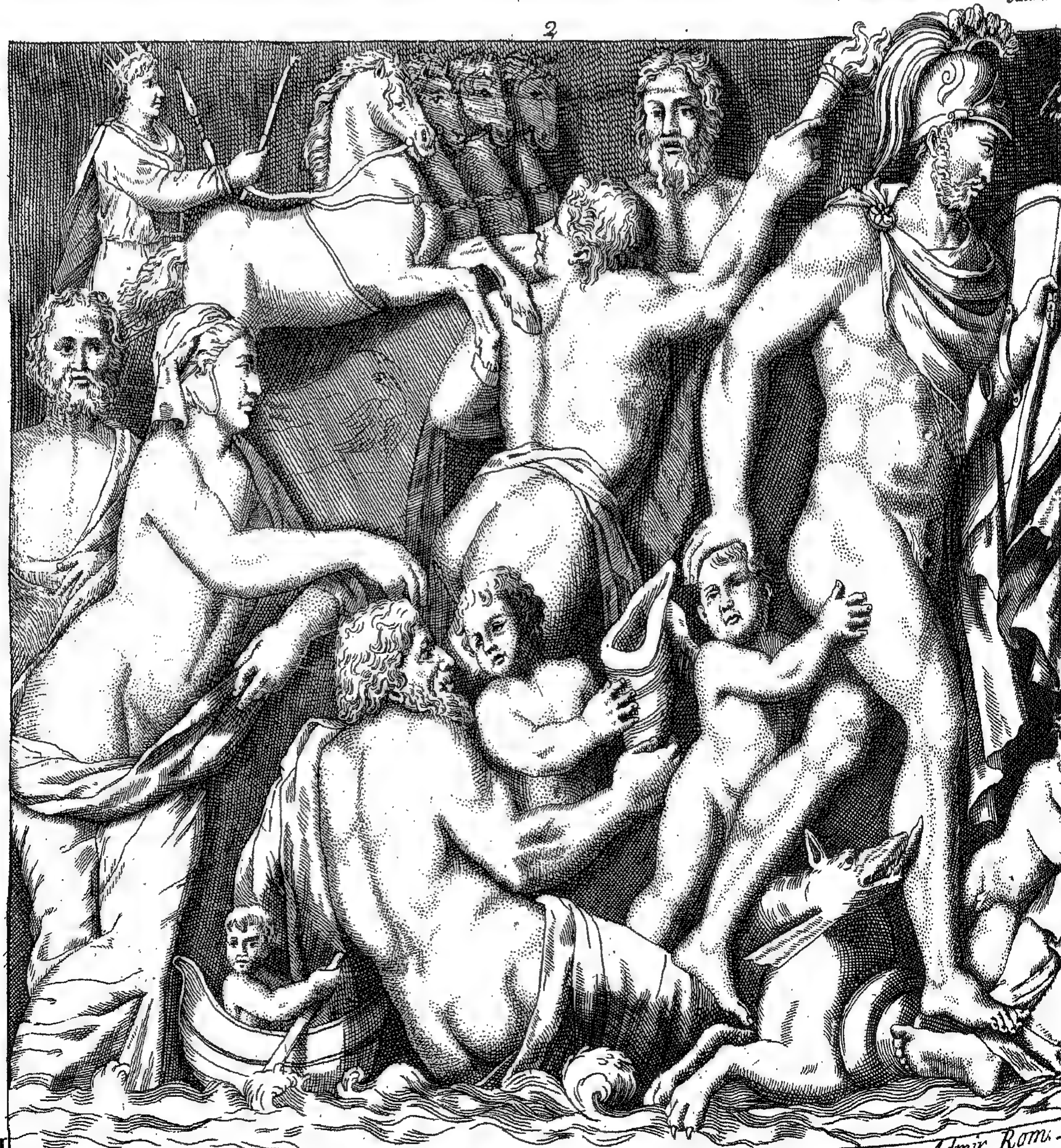
I. **T**HE two Monuments which follow were not understood by those Antiquaries who published them first; the first was found in a Vineyard of the *Mellini* at *Rome* some Years ago; the other is in the Palace *Matthei*. The famous *Bellori*, one of the most skilful Antiquaries of the last Age, thinks the first Image relates to the Emperor *Aurelian*; the second to the Emperor *Gaius*. He grounds his Notion partly on this, because the Sun is represented in both, in a Chariot drawn by four Horses, as he was generally pictured in the time of these Emperors; and partly on other Conjectures, equally without Foundation. We must also observe that *Bellori*, a Person of Capacity and Learning, hath passed so slightly over all the Monuments contained in his Book, entituled, *Admiranda Romanarum Antiquitatum*, that it is no wonder if he hath sometimes mistook. Both the Monuments represent the Adultery of *Mars* and *Venus*, with this difference, the first places only *Sol*, *Mars* and *Venus*, and two *Cupids*, in the Piece; but the other contains a great Assembly of Gods. But neither of them represent any thing immodest or indecent. The first seems to represent that which happen'd after the Adultery; the second that which preceded it. *Homer*, in his *Odyssis*, gives a long History of this Affair, and after him several others. Both Ecclesiastick and Profane Authors have taken notice of this Fable, but told it differently.

II. Next to *Homer's* Account, I find nothing in ancient Writers agree more with these Monuments than what *St. Chrysostom* says in his large Discourse on *Babylas*. He ridicules there *Libanius*, who in his *Monody*, on the burning of the Temple of *Daphnean Apollo*, in the Suburbs of *Antioch*, complains of the Ingratitude





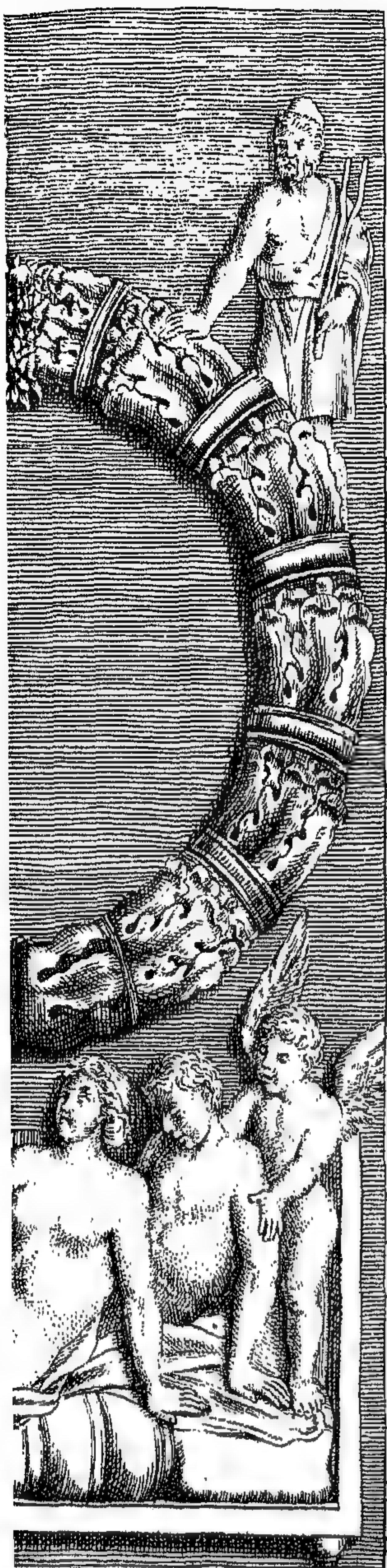
Admir.



Vol. II.

Admir. Rom.





nd. Rom. Antiq.



Antiq.



titude of *Vulcan* the God of Fire in burning the Temple of *Apollo*, who had on a time made an extraordinary Discovery to him. *Libanius* gives this Hint only. But *Chrysostom*, to expose the whole Affair, tells us the Discovery *Apollo* made to him was only that of his Wife's Adultery with *Mars*. *Vulcan*, informed of this Matter, framed Nets and Links of Iron, and caught them; and afterwards called all the Gods to view them. In both the Representations here, *Sol* and *Vulcan* are pictured at the top of the Figures, as the most interested Persons in this Story. As for *Libanius*, if he attributes that to *Apollo*, which *Homer* and ancient Marbles ascribe to the Sun, he follows but the Example of several more, who have taken the one for the other. Indeed, tho' in the publick Worship *Apollo* was distinguished from the Sun, *Sol*; yet speaking as a Naturalist, they were considered as the same God, as we shall shew in the next Chapter.

The first Figure <sup>1</sup> fills one side of an Altar; the three others relate to the Siege of *Troy*, and the Origin of *Rome*. *T. Claudius Faventinus* dedicated this Altar, as the Inscription declares, in the inner void Space of a large Oaken Crown. On the outside of the Crown, at the top, the Sun appears in his Chariot with four Horses, in the same Situation as when he is raised in our Horizon. Opposite to the Sun on the other side *Vulcan* appears, with his usual Cap on, and with Tongs in his left Hand. The Discovery that the Sun makes of the Wantonness of his Wife, seems to be done no otherwise in this and the other Monument, than by the Light he diffuses every where, and thereby shews the Husband that which had been concealed from him by the Darkness. *Vulcan* seems attentive to the Behaviour of *Mars* and *Venus*, and to the Effect his Nets would have, which he had laid for them. *Venus* appears chained by the Arm; *Mars* is concerned; a *Cupid*, who holds his Shoulders, seems to be pictured there comforting him; and another *Cupid* seems to call every Body to the Spectacle. In the next Figure <sup>2</sup> *Sol* in his Car, and *Vul-*  
*can* appear above. The last holds a Torch in his right Hand, and is seated on a Temple. *Mars* armed in his Helmet, and holding a Spear and Shield in his left Hand, goes to find *Venus*; and hath already one Foot on one of the Goddess's; a *Cupid* takes his Spear from him. There are several other Personages in the Piece, but it is difficult to know who they are. He who points at *Venus* with his Finger seems to be *Jupiter*. *Neptune* sitting by the Sea-side near a Sea-monster, holds a Shell in his Hand. The rest of both Sexes are not easily distinguished. *Mercury* and *Apollo*, who ought to be here, according to *Homer*, are not. *Juno* is easily distinguished sitting by a Genius. She holds a Sceptre in her right Hand, and seems very attentive to the Affair in hand. But this doth not agree with *Homer's* Account, who says none of the Goddesses came to this Spectacle, for the reason of its Immodesty. But Monuments do not always agree with the Mythologists. Tho' there be several Figures in this Piece which are difficult to be known, *Sol*, *Vulcan*, *Mars*, and *Venus*, are certainly here; and the two last are expressed in such a manner, as denotes a future Adultery; and this Particular leads me to think this Monument exhibits the Fable of the Adultery of *Mars* and *Venus*.

As *Vulcan* was the God of Fire, it was proper to place him on the *Pulvinar* with *Vesta*, the Goddess of Fire; as *Jupiter* is generally pictured with *Juno*; *Neptune* with *Minerva*; *Mars* with *Venus*; *Apollo* with *Diana*; and *Mercury* with *Ceres*. The common People among the Pagans believed those Mountains which cast up Fire and Flames, like Mount *Ætna* in *Sicily*, and the Isle *Hiera*, according to *Thucydides*, were *Vulcan's* Forges; but Men of Sense laughed at these Notions, as *Philostratus* tells us.



## CHAP. III.

I. *The Origin of Apollo. Several Apollo's reckoned up. II. Apollo pictured without a Beard. III. He was the Disciple of Pan; diverse Images of Apollo, sometimes with his Tripod. IV. The Description of the Tripod. V. Other Images. VI. The Form of Apollo of Daphne described by Libanius.*

I. **A**POLLO was the Son of *Jupiter* and *Latona*, who had him and *Diana* at one Birth. *Tully*, in *Natura Deorum*, mentions four *Apollo's*. The first and most ancient was a Son of *Vulcan*, called *Custos Athenarum*, the Guardian of *Athens*. The second, a Son of *Corybas*, and born in *Crete*. The third, a Son of *Jupiter* and *Latona*. The fourth was born in *Arcadia*, and called *Nomios* by the *Arcadians*. *Clemens Alexandrinus* reckons up six, five are taken from *Aristotle*, and one from *Dydimus* the Grammarian. The first, the Son of *Vulcan* and *Minerva*; the second, the Son of *Corybas*, born in *Crete*; the third, the Son of *Jupiter*; the fourth, of *Silenus*, and an *Arcadian*, and called *Nomius* by the *Arcadians*; the fifth, a *Libyan*, the Son of *Ammon*; the sixth, a Son of *Magnes*. These different *Apollo's* have several Origins given them. But the famous *Apollo*, who is celebrated by the Poets, and in Monuments, is the Son of *Jupiter* and *Latona*. He was esteemed the Father and Inventor of four things principally; the Art of playing on the Harp and the Lyre, Medicine, and the Use of the Bow and Arrows, and of Oracles. He may be styled also the Father of the Sciences, as being the Chief of the Muses. He is always pictured like a beautiful young Man, and generally with the Symbols of one or more of those Arts which are ascribed to him. There is not one of these Symbols which we do not meet with in some Monument or other. He is pictured frequently with a Lyre, as the Father of all those who play on that Instrument; and sometimes with a Serpent, as being the Author of Medicine, which a Serpent is the Symbol of; or with a Bow and Quiver, as the Father of those who practise Shooting; or by a Tripod, upon which he gave his Oracles; or lastly, with the Muses, as being the Chief and Prince of the whole Choir.

II. *Apollo* is pictured always without a Beard in the Monuments that remain of him; he hath that in common with *Bacchus*, according to *Tibullus*.

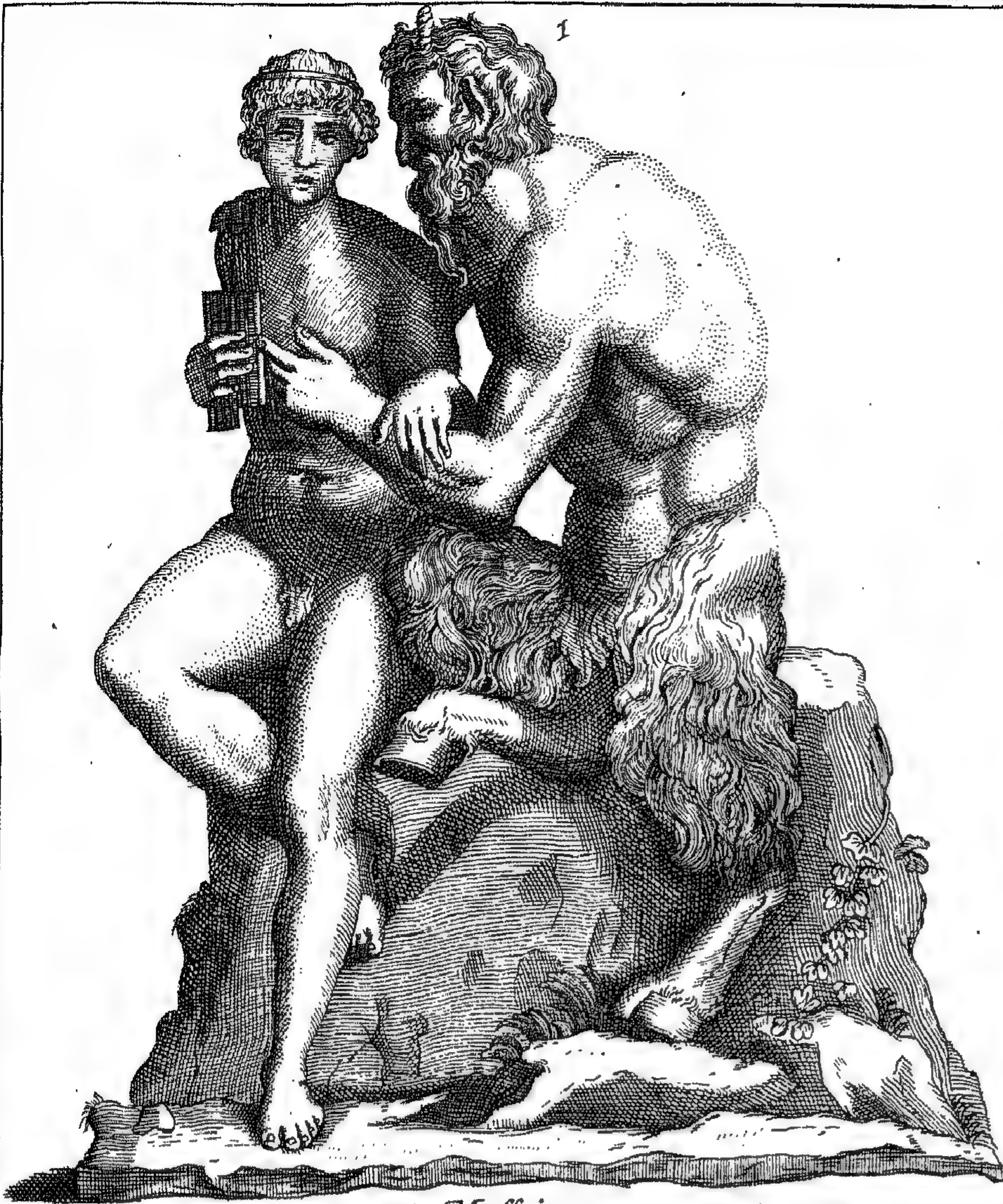
*Solis eterna est Phoebo Bacchoque Juventa,  
Nam decet intonsus crinis utrumque Deum.*

But as *Bacchus* was sometimes pictured with a Beard, so was *Apollo* too in some Countries, as *Lucian* tells us in his Tract, on the Syrian Goddess. However there is this difference at present, that we still meet with some Figures of *Bacchus* with a Beard; but I never heard of any who saw an *Apollo* with one.

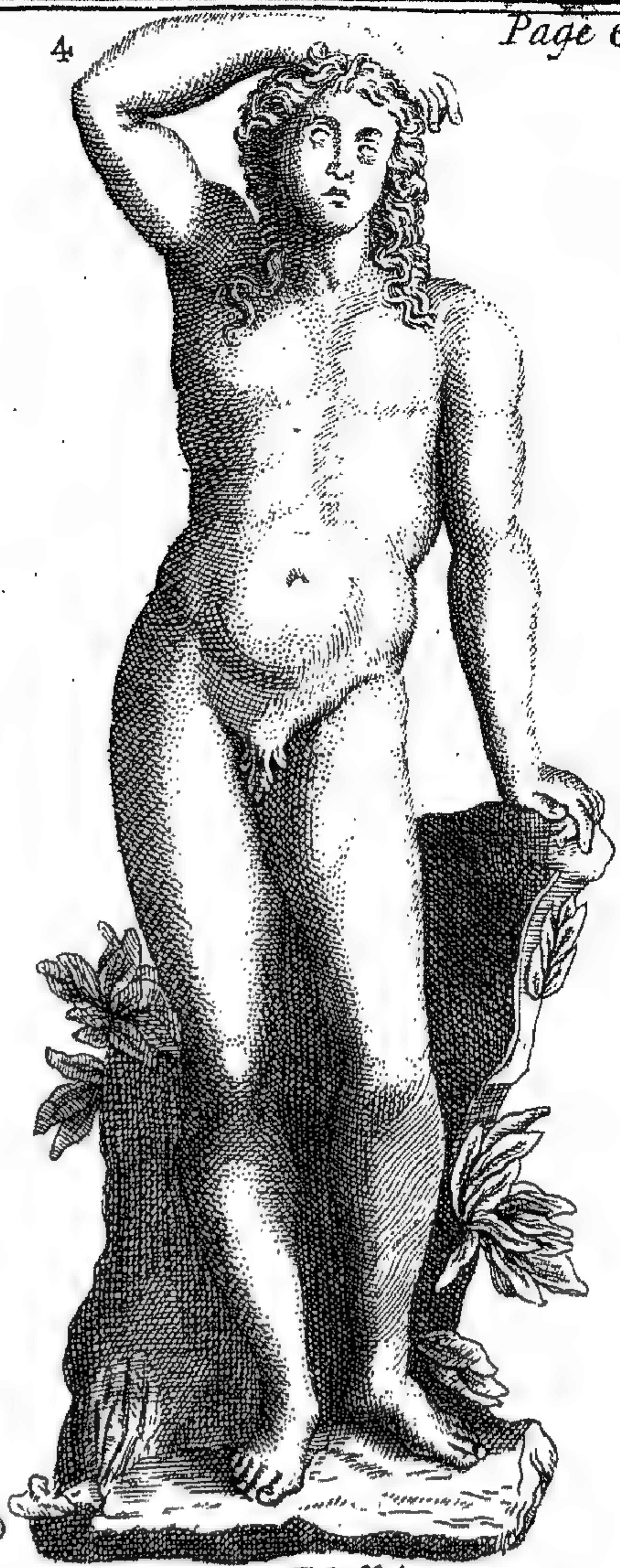
PLATE  
XXV.

I. III. The first Figure<sup>1</sup>, according to the general Opinion at *Rome*, is the God *Pan*, teaching a young *Apollo* to play on the Flute, or Pastoral Pipe made of several Tubes, called a *Syrinx* or *Fistula*. *Pan* was one of *Apollo's* Masters, according to *Apollodorus*, and taught him Divination; and tho' he doth not say directly he taught him to play on the *Syrinx*, yet I conjecture he instructed him to use that Instrument; because the Ancients say *Pan* was the Inventor of the *Syrinx* or *Fistula*; and *Apollo* play'd so well on that Instrument, as to contend with and conquer  
2 *Marsyas* in his Skill on the *Syrinx*. The fine *Apollo*<sup>2</sup> of *Belveder*, half naked, with a *Pallium* over his Shoulder, leans with his left Hand against the Trunk of a Tree, by which a Serpent, the Symbol of Physick, lies. *Apollo* hath a Quiver on his Shoulder, and holds his right Arm extended, and very probably had a Bow in

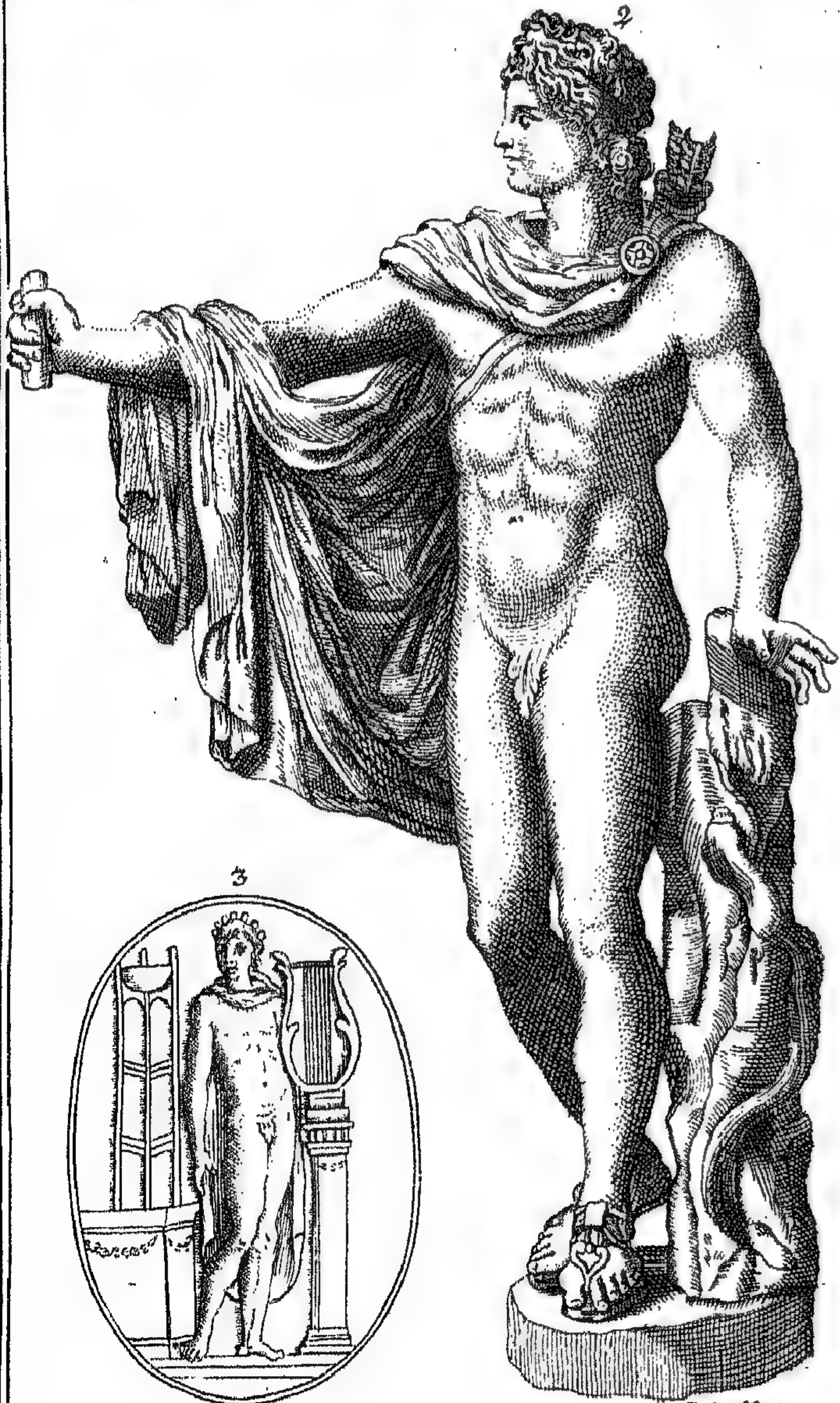




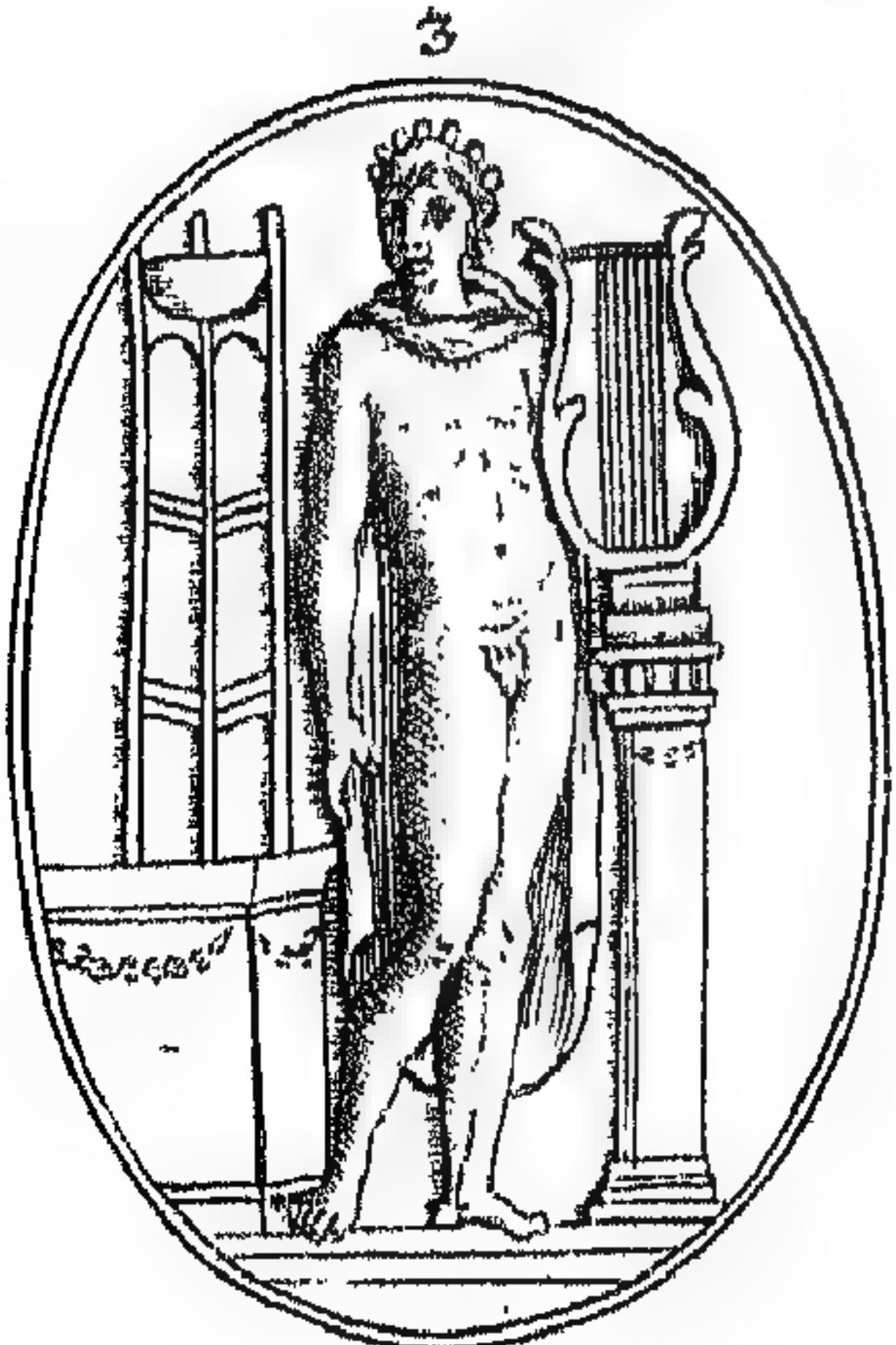
*Raccolta Maffei*



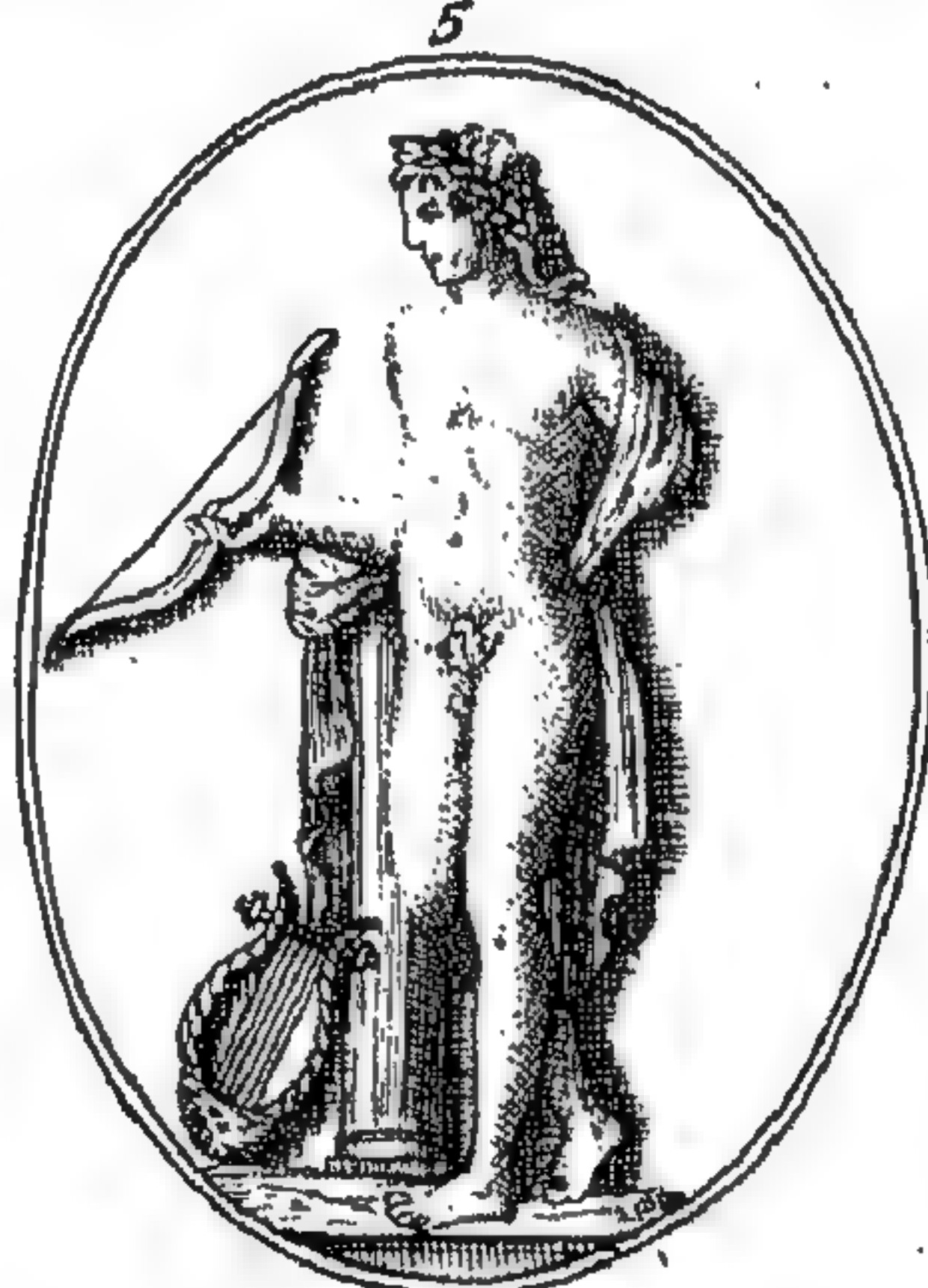
*Raccolta Maffei*



*Raccolta Maffei*



*Fr. S<sup>t</sup>. Denis*



*La Chausse*



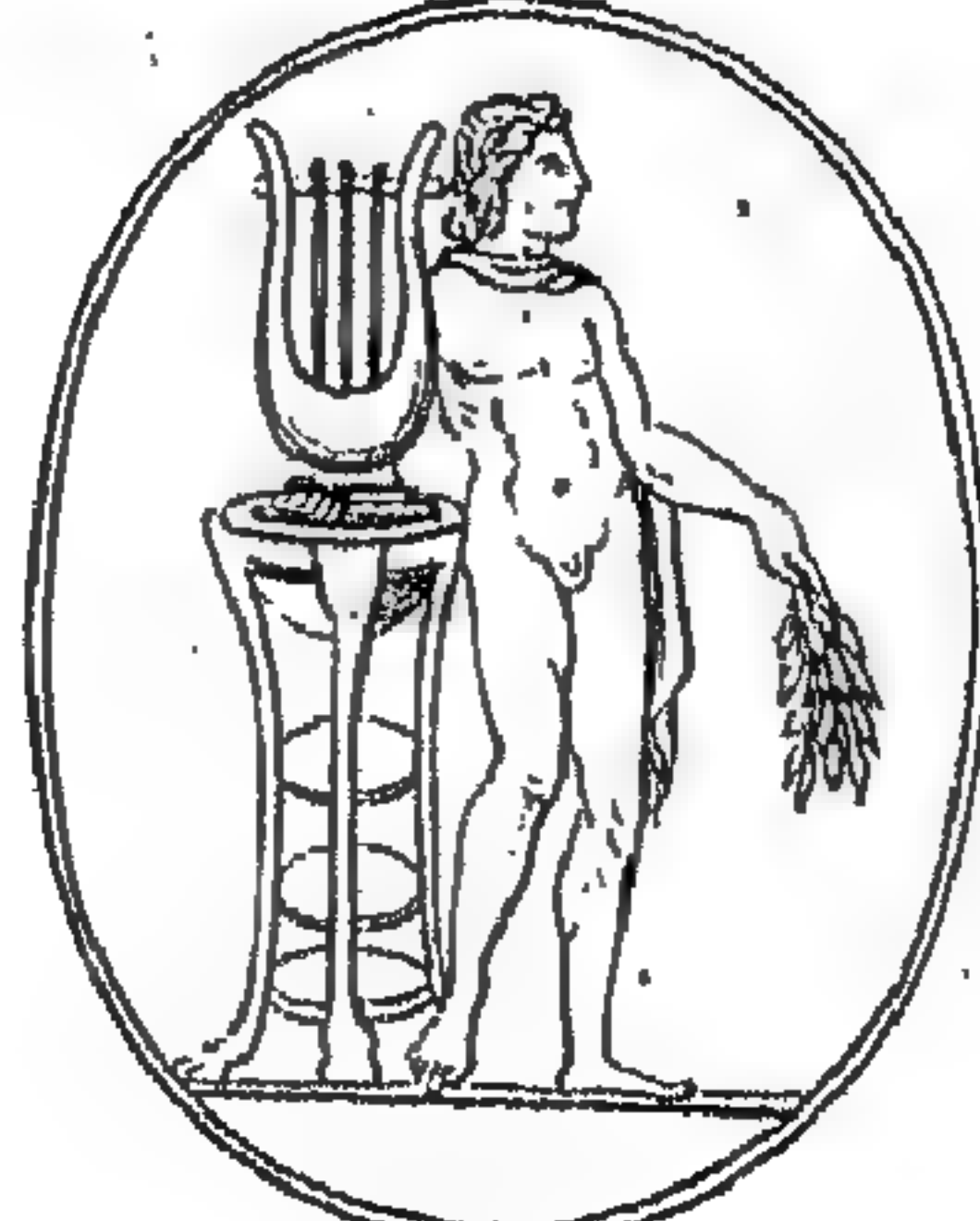
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*Maffei*



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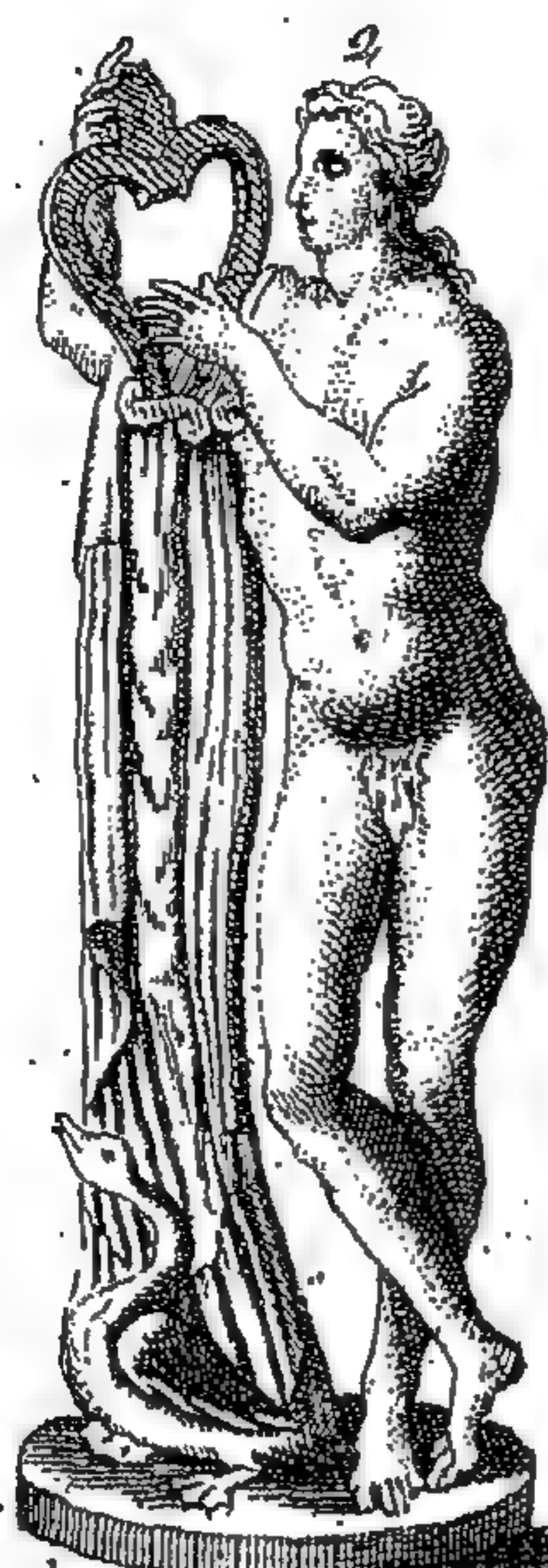


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La Chaussée



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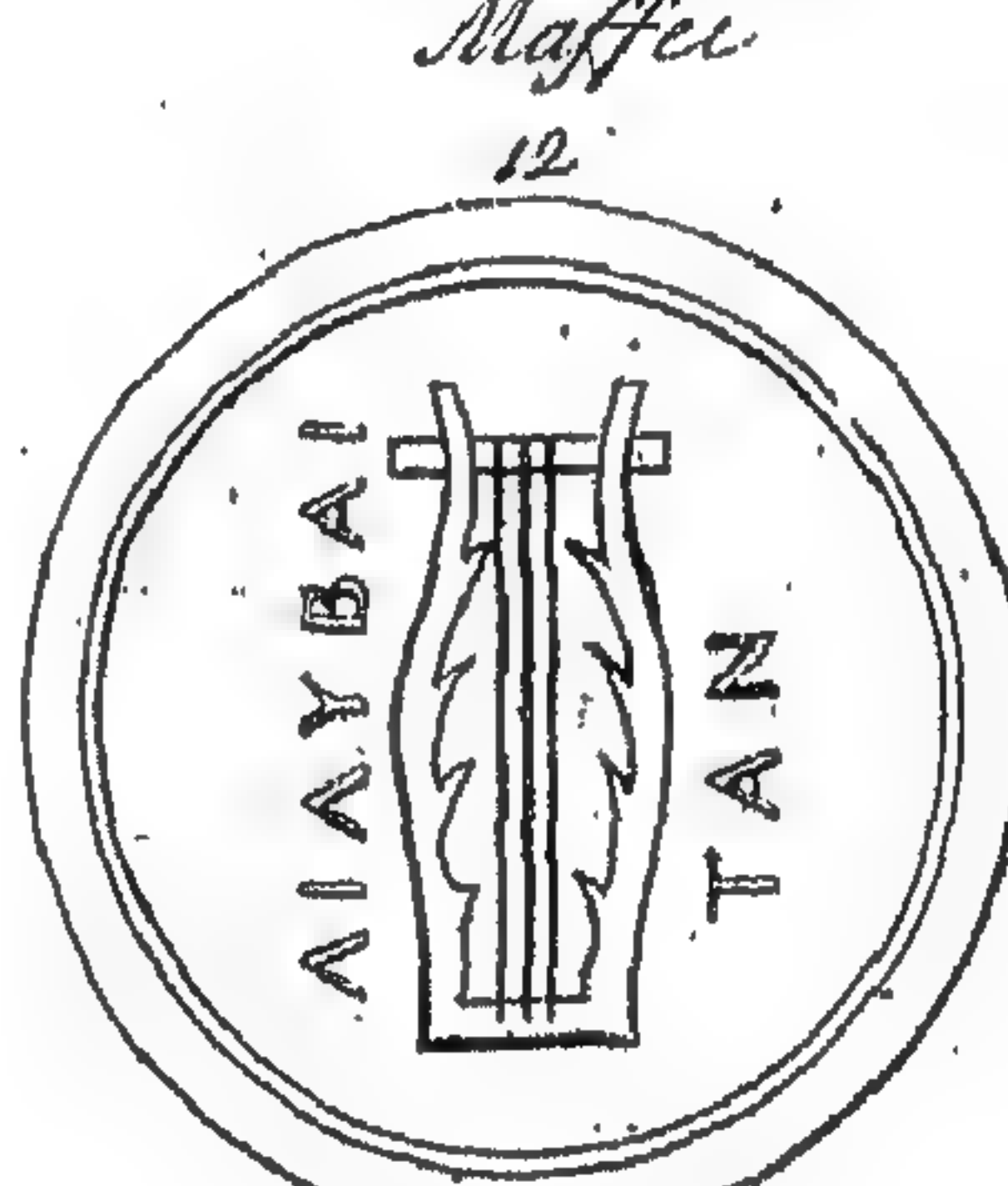
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Apporté de Rome



in that Hand; but thro' time the Hand is fallen off, and another hath been fixed on since. The next is an *Apollo*<sup>3</sup>, such as he is, graved on an Amethyst in the Treasury of St. *Dennis* in *France*; he stands between a Tripod placed on an Altar, and a Lyre placed upon a Pillar. He holds a *Plectrum* in his right Hand to strike his Lyre, with a Crown of Jewels, which is not usual, on his Head. The *Vertuosi* think this Figure is the Emperor *Nero* pictured like *Apollo*, playing on the Lyre, because he was remarkable for affecting the Praise of playing well on several Instruments. The Face hath the Air of *Nero*, tho' it is difficult to distinguish on a flat Surface. The next *Apollo* with his Hand on his Head<sup>4</sup> is a Statue<sup>4</sup> belonging to Cardinal *Ottoboni*; the left Leg which was fallen off, and some other minute Ornaments behind the Statue, have been added by a modern Hand.

He is crowned with Lawrel, and leans on a Pillar in the next Figure<sup>5</sup>; he holds a Bow in his Hand, and his Lyre lies against the Pillar. He is crown'd with Laurel, because he excels every one in shooting with the Bow, and in playing on the Lyre. The Learned Gentleman who publish'd first the following Figure<sup>6</sup>, imagined the young Man leaning against the Trunk of a Tree with a Bow in his left Hand, which touches the Ground, may be an *Apollo*, but he may also be an *Adonis* or a *Meleager*. The next *Apollo*<sup>7</sup> leans against a Pillar, and holds a Lyre in his left Hand, and looks on a Raven that sits on the Trunk of a Tree, which Bird was sacred to *Apollo*, as also the Swan and the Hawk were. The three next *Apollo*'s have the two Symbols the Lyre and the Tripod, tho' placed differently. The first hath the Tripod<sup>8</sup> placed on a Pillar, and the second<sup>9</sup> too, but with the addition of another Symbol of *Apollo*, the Quiver lying at his Feet. The third leans his Lyre against a Tripod, and holds in his left Hand some Leaves of Laurel, which was a Tree sacred to this God.

IV. The Tripod was a Machine concerning whose Form the Ancients are not agreed, but we may easily apprehend its Shape from those published here, and more fully from the Figures of them which we shall give when we treat on that Subject. From this the *Pythian* Prophetess delivered her Oracles. Authors differ in their Descriptions of it, therefore it may be safest to fix an Opinion of its Form from the Figures here of it, which do not differ much from one another. The Reader will find more under the Head of *Tripods*, and be equally surpris'd with their Number and Diversity.

V. The *Apollo* holding a Lyre<sup>1</sup> near a square Stone, is remarkable only for the Inscription, which is this: *Ex precepto I. O. M. D. per Acacium Notarium & Olympium patrem*; and on the Base, *Antonii Mariani pater & filius simulacrum Apollinis statuerunt*. That is, By command of *Jupiter*, O. M. *Acacius Notarius* and *Olympius* his Father, dedicated this Monument; and the Writing on the Base is, that two Persons called *Antonius*, *Marianus*, the Father and the Son, erected that Statue of *Apollo*. The next<sup>2</sup> is more remarkable; *Apollo* leans on a Pillar which he covers all over from top to bottom with his *Pallium* or Cloak, and holds a Lyre in both his Hands. A Swan, the Bird of *Apollo*, sits on the Base of the Pillar: In the Medals of the *Calcedonians*, *Apollo* is pictured sitting on this Bird flying in the Air. The Poets (says *Martianus Capella*) feigned Swans to draw *Apollo*'s Chariot, perhaps on account of their melodious singing just before they die. *Lucian* calls Swans the Affessors of *Apollo*. *Callimachus* says, *Apollo* put seven Strings to his Lyre, in memory of the Swans swimming seven times round the Isle *Delos*, and singing in praise of *Latona*, while she was in Labour there. In the next Figure, *Apollo*<sup>3</sup> with his *Pallium* over his Shoulder, tunes his Lyre. A Victory on a Pillar offers to put a Crown on his Head. A certain Modern thinks the young Man sitting with his Foot on a Ram is an *Apollo*<sup>4</sup>, but he offers it only as a Conjecture, because he

PLATE  
XXVI.  
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owns



owns several others have took it for a *Mercury*; and indeed we find so often *Mercury* pictured with a Ram, that I am of their opinion.

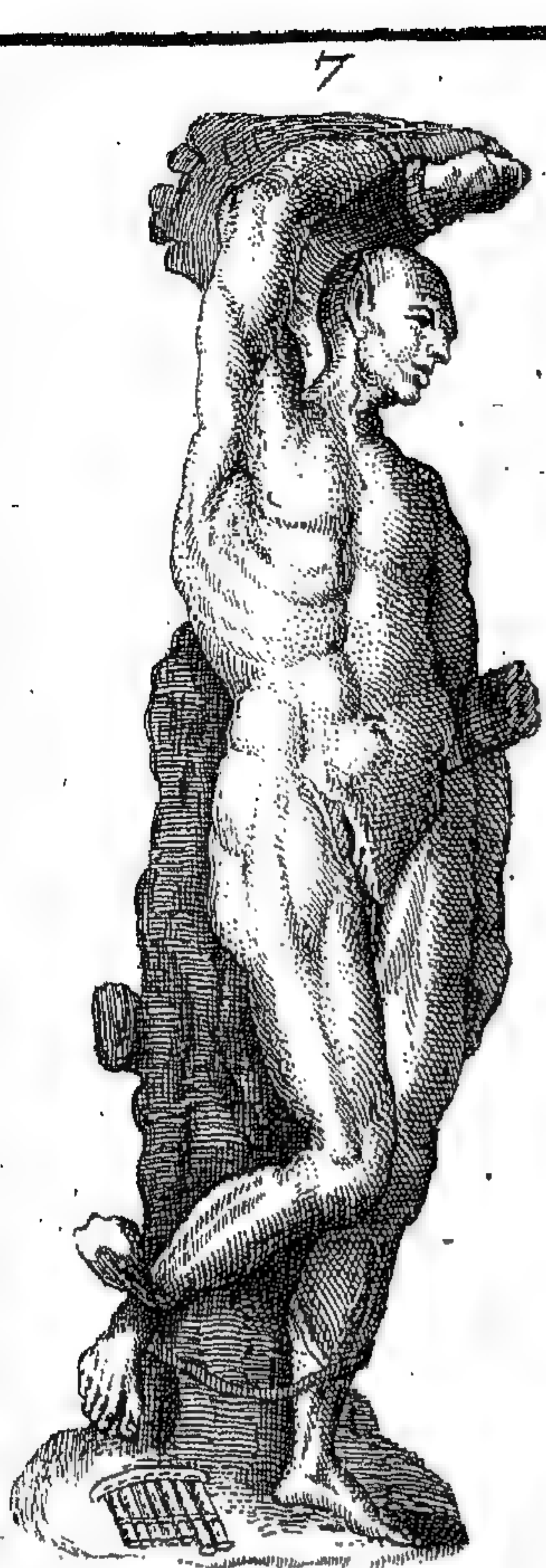
VI All these *Apollo's* are almost naked; but the *Apollo* of the Temple of *Daphne*, in the Suburbs of *Antioch*, was cloathed, according to *Libanius's* Description, which is quoted by *St. Chrysostom*. He says, 'Notwithstanding the hardness of the Marble, it had an admirable air of Softness, a surprizing Tenderness of Skin, and Mildness of Form; it was cloathed with a golden Tunick, one part of which was held up by a Girdle, and the other hung down. The charming Air of this Statue could calm Men when in the greatest Rage. Some have believed it sung a Song; some have said, that once at Noon-day it hath been heard playing on its Lyre. Happy those Ears! It was no doubt a Song in Praise of that Earth to which it seemed to offer Libations with its golden Patera, because it had opened itself to receive the Nymph *Daphne*'. This hapned when *Apollo* pursued her, in order to violate her. It appears from hence, that this *Apollo* of *Daphne* had a Lyre in one Hand, and a Patera in the other. *Libanius* adds further, that the Statues of the Muses were placed near this of *Apollo* of *Daphne*. A Gem of *Gorlaeus* represents him naked, and with a Lyre in his Hand, and actually playing on it. Another of the same represents him with his Lyre upon his Shoulder, leaning on a Staff with one Hand, and holding a *Plectrum* in the other. The two next Heads <sup>6, 5</sup> of *Apollo* are crowned with Laurel. The Instrument which the former hath resembles a Harp.

## C H A P. IV.

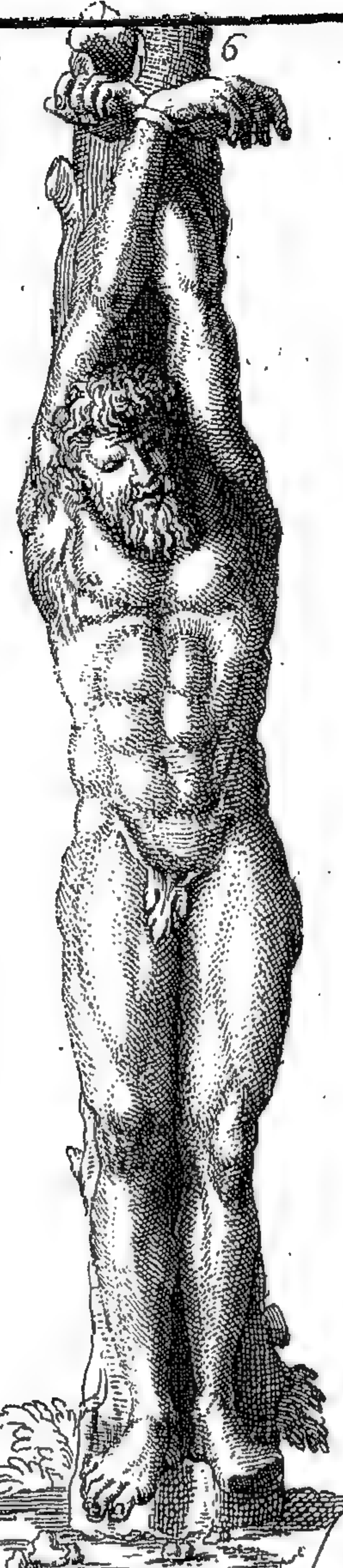
I. *Divers Apollo's on Medals.* II. *The Fable of Daphne.* III. *A Tuscan Monument.* IV. *The Fable of Marfyas.* V. *Of Niobe.* VI. *Different Names of Apollo.*

I. **M**edals furnish us with a great Number of Images of *Apollo*, and of his Symbols; we shall publish here only the most remarkable. The first Head<sup>7</sup> hath a Diadem on, and curled Hair, the Serpent behind is the Symbol of Medicine, of which *Apollo* is said to be the Inventor; and is proper for him also, as being the Father of *Esculapius*, the God of Medicine. The next<sup>8</sup> Head, which is crowned with Laurel, hath very long Hair, which falls down on his Shoulders. The Tripod of the *Tauromenitæ*<sup>9</sup> is of a very extraordinary Shape. I pass over the two next Heads<sup>10, 11</sup>, which have nothing peculiar, excepting that the Hair and Head is dressed like a Woman's, which is not rare in *Apollo's* Images. The Lyre of the *Lilybetani* hath only three Strings<sup>12</sup>. This is not of Importance; but we find a very singular Representation in a Medal of the *Neapolitans*; we see there a Lyre of *Apollo*<sup>13</sup>, a Head of an Ox, and some other Machine that I do not know; it looks like a Pine-apple crowned with Laurel; if it be so, one might think it denoted the Mysteries of *Apollo* joined with those of the *Great Mother Cybele*, because the Pine-apple was sacred to her; and the Head of an Ox or Bull typified the *Taurobolia* of this Goddess; but as this is a meer Conjecture, I can venture to affirm nothing. The next *Apollo*<sup>14</sup> is the Reverse of a Medal of *Antiochus* the Son of *Seleucus*; he sits on a sort of Basket, with an Arrow in his Hand, and his Bow strung before him, and another on which he leans. The next is *Apollo* in a Chariot drawn by Flying-Griffins<sup>15</sup>; besides, the Griffin, whether





The Justinian Gallery



Raccolta Maffei



The Justinian Gallery



Beger



Maffei



Gorlaeus



Gorlaeus





whether a feigned or real Creature, is a Symbol of *Apollo*. The Inscription tells us, *Apollonides* caused this Medal to be struck at *Aureliopolis*. *M. Beger* thinks it the Emperor *Commodus* in the Figure of *Apollo* drawn in a Chariot, because it is a Reverse of that Emperor. This God, who is frequently pictured naked, is represented cloathed <sup>16</sup> in a Reverse of a Medal of *Antoninus Pius*, with a Lyre in one Hand, and I know not what in the other. He is cloathed too in the next Medal, <sup>17</sup> where he hath a Lyre in one Hand, and sacrifices with a *Patera* with the other; <sup>18</sup> the Inscription, *Apolloni Sancto*, with an *O* instead of an *I*, is frequently met with.

II. The Fable of *Daphne* is a very celebrated Story. This Nymph, pursued by *Apollo*, who attempted to ravish her, invoked her Father the River *Ladon*, who transformed her into a Laurel. This is represented to us in the Figure published by *Maffei*. *Daphne* <sup>18</sup>, who is embraced by *Apollo*, sprouts out into Branches in her upper part, and hath her Legs changed into the Roots of a Tree; the Head on one side is *Daphne's* in her natural Shape. This is the Account Mythologists generally give of *Daphne*. But *St. Chrysostom*, speaking according to the Opinion of those of *Antioch*, says, that as *Daphne* fled before *Apollo*, the Earth opened and swallowed her, and produced a Tree of her own Name, a Laurel in her stead. The People of *Antioch* believed this was transacted in their Suburbs, which were named *Daphne* from this Event.

III. The *Hetruscan* Monument <sup>19</sup> that follows was published by *Sponius*; but we have had it graved from a much better Drawing than his was; it represents *Apollo* and *Diana*, who is called here *Clatra*; they both have the Symbols of other Divinities pictured about them, after the manner of those Figures which are called *Panthea's* or *Polythea's*. *Apollo* hath his own Symbol the Lyre, and besides that the Thunderbolt of *Jupiter*, and a radiant Head like *Sol*; and above his Head an Image of the Sun or *Sol*, in a Circle or Cloud. The *Diana* is that styled *Diana Luna*, as is plain from the Crescent over her Head; and besides, a Tower on her Head like *Cybele*; a Pine-apple, which was sacred to the same Goddess; a Serpent wreathed round her Arm, the Symbol of *Hygeia*, or Health, the *Sistrum* of *Isis*, and the Prow of a Ship, which I believe also to be a Symbol of *Isis*. I don't know the Instrument in the left Hand. The Inscription at the bottom is in the *Hetruscan* Language, now quite unknown.

IV. The Fable of *Marsyas*, which we mentioned in the Account of *Cybele*, is as much celebrated in ancient Monuments as by the Poets and other Writers. This *Phrygian* was the Son of *Hyagnis*, who invented a kind of Musick used for singing the Praises of the Gods. He is pictured sometimes with a Tail like a *Silenus* or a *Faunus*; and some Authors say he was really of that Shape. He was very skilful in playing on the Flute or *Syrinx*, and dared dispute the Prize in his Skill with *Apollo* himself. They both agreed on a Tryal in their Art (says *Pausanias*) on this Condition, that the Conqueror should use his Adversary as he pleased: *Apollo* conquer'd, (but by an Artifice, some Authors say) tied *Marsyas* to a Tree, and flea'd him alive; but repented of this barbarous Treatment afterwards. This Story is represented in the following Images <sup>1</sup>. *Marsyas* is tied to a Tree with his Hands behind him. *Apollo* holds a Lyre in his left Hand. Below *Marsyas* there is a Mask <sup>2</sup>, which an Antiquary says is placed there as a Mark of a Song of the Muses; but *Beger* is inclined to think it rather the Skin of *Marsyas's* Head, which is already flea'd; what confirms him in this Notion is, we see other Pieces of his Skin hanging down about him; but it may be objected, if the Beard be joined to the Skin here, as it is in other Images <sup>3, 4, 5</sup>, why do we see *Marsyas* with his Beard on his Chin when he is flea'd; *Beger* answers, this is only a Mistake of the Graver, because the Skin of *Marsyas* appears plainly flea'd off in two Images; and in one published by *Gorlaeus*, he is pictured without any Beard or Hair. As

PLATE  
XXVII.



to the young Man that is pictured four times over, kneeling before *Apollo*; some think it is the *Scythian*, who, according to *Hyginus*, flea'd *Marsyas* by *Apollo's* Order, who receives the Knife in this Posture, or else returns it to *Apollo* after having done the Execution. Others with more Probability believe it is *Olympus*, a Scholar of *Marsyas*, begging of *Apollo* his Master's Body, in order to give it due Funeral Rites, and which Favour he obtained of *Apollo*, as *Hyginus* acquaints us.

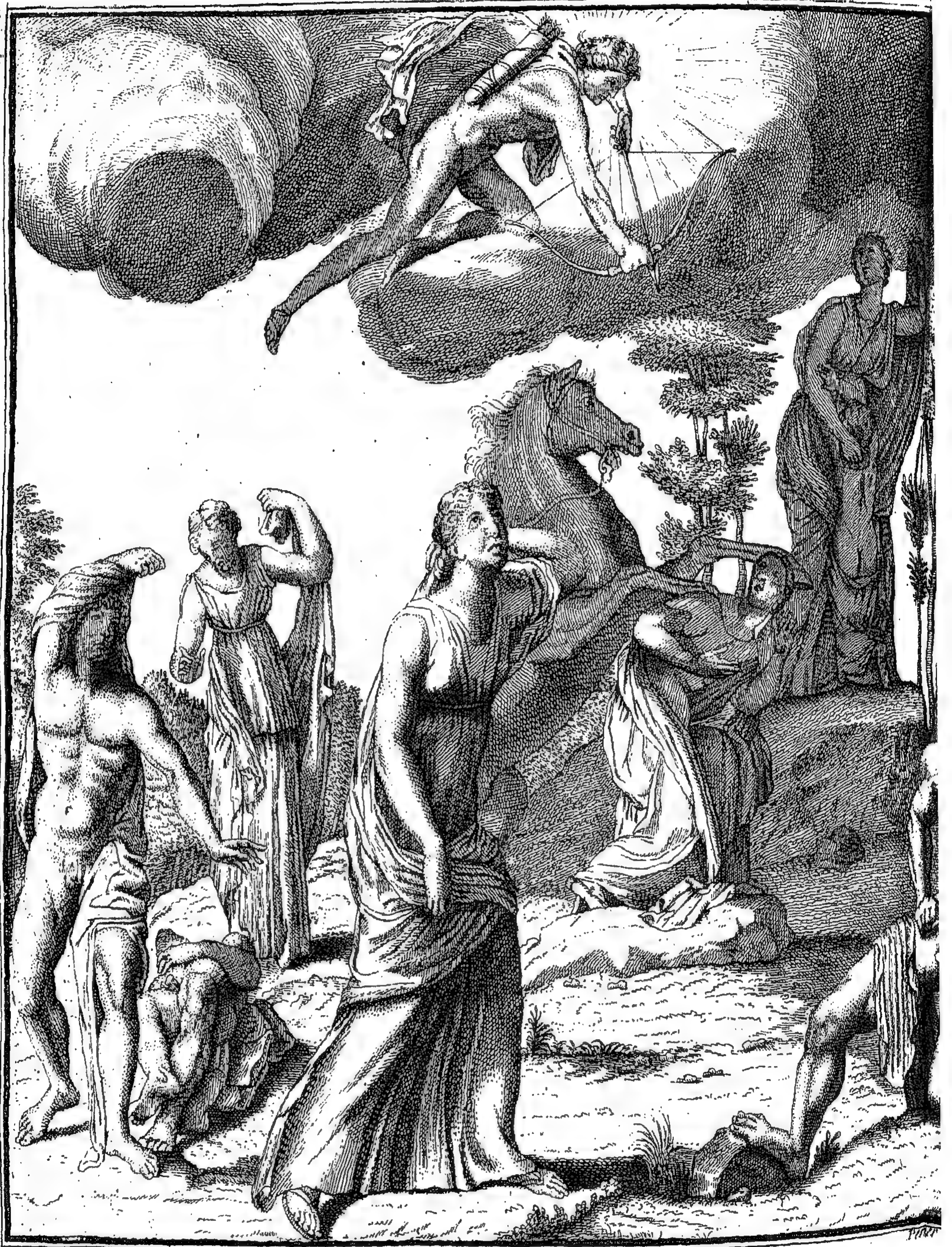
6 The next is a curious Piece, the Figure of a fine Statue of *Marsyas* bound, at  
 7 Rome. There is another<sup>7</sup>, where *Marsyas* is pictured with the Ears of a *Faunus*,  
 8 or a Satyr; and a third<sup>8</sup>, where *Apollo* holds in his Hand *Marsyas's* Head. The Pagans believed the River *Marsyas*, whose Waters were of a ruddy Colour, were dyed with the Blood of *Marsyas* who was flea'd. *Xenophon* tells us *Apollo* afterwards hung *Marsyas's* Skin in a Cave.

V. The Story of *Niobe* should be joined to that of *Apollo*, whose Indignation she so severely felt. *Diodorus Siculus* tells us, *Niobe* was the Daughter of *Tantalus*, and Sister of *Pelops*; others say she was the Daughter of *Pelops* and *Taygetus*; others, of *Phoroneus* and *Laodice*. Neither are Authors agreed who was her Husband; some say *Amphion* was; others *Zethus*; others *Alcamenes*. There is the same Difference among Authors about the Number of her Children. *Homer* gives her twelve, six Sons and six Daughters. *Apollodorus*, who says he took it from *Hesiod*, gives her ten of each Sex; but *Herodotus* allows her only two Sons and three Daughters. The Names of the Sons, according to *Apollodorus*, were *Sipylus*, *Agenor*, *Phædimus*, *Ismenus*, *Minytus*, *Tantalus*, *Damafichthon*; and of the Daughters, *Ethoëa*, or *Thera*, *Cleodoxa*, *Astyochē*, *Phthia*, *Pelopia*, *Astycratea*, *Ogygia*. *Tzetzes* names the Sons thus, *Sipylus*, *Agenor*, *Phædimus*, *Ismenus*, *Euphyrus*, *Tantalus*, *Damafychthon*; and the Daughters thus, *Neëra*, *Cleodoxa*, *Astyocha*, *Phœra*, *Egyge*, *Chloris*. Thus we find thirteen or fourteen, according to these two Authors. Some Writers differ about their Names; but this is of no Importance. *Niobe*, the Mother of so many Children, and all beautiful, grew very much elated, and preferred her self to *Diana*, who had only two; nay, contemned her, and utter'd reproachful Speeches of her. *Latona* revenged her self of *Niobe* by the Hands of her Children, who killed all hers with their Arrows; *Apollo* the Sons, and *Diana* the Daughters. This is represented

PLATE XXVIII. in the next Image, taken from the *Villa Medicea* at Rome. *Apollo* and *Diana* appear above in the Air shooting their Arrows without Pity on the whole Family. The youngest Daughter clings about her Mother, who endeavours to cover her; a Horse leaps on one of the Daughters; a Particular, not taken notice of by Mythologists. The Children there are fourteen in number. This is one of the most curious Remains of Antiquity at Rome; and it is copied here from *Perier*. After this tragical Death of her Children, *Niobe* was changed into a Stone, according to *Homer*.

VI. *Apollo* had a great number of Names, taken either from Towns and Places where he was worshipped, or from some particular Quality. The local Names were *Abæus*, from *Abas*, a Town; *Actius*, from the Promontory *Actium*; *Amazonius*, from his giving his Aid against the *Amazons*; *Amyclæus*, from *Amycla*; *Astypalæus*, from an Isle of the same Name; *Cassius*, *Cataon*, *Cilæus*, *Clarius*, *Cumæus*, *Cinnius*; *Cynthius*, *Daphnæus*, *Delphicus*, *Diradiotes*, *Sandalarius*, *Smintheus*, *Hyperboreus*, *Granius*, *Grynæus*, *Larissæus*, *Leucadius*, *Malœis*, *Tegyreus*, *Thymbræus*, and a great many more. As for his other Names, which indeed are more properly Epithets only, we shall recite the most general. *Acerfocomes*, signifying long-haired. *Loxias*, who moves obliquely; in this Sense he is understood to be the Sun, or *Sol*, which is not common, as we shall shew hereafter. *Lycogenes*. *Musagetes*, as Chief or Prince of the *Muses*, an Epithet, which











which is also given to *Hercules*, and to *Phæbus* on account of his brightness. It would be endless to reckon up all the other Epithets given him by the Poets.

*Apollo Lycogenes* was so called, says *Eliau*, because when *Latona* lay-in of him, she changed herself into a Wolf. For this Reason there was a brazen Wolf kept in the Temple at *Delphi*; tho' others, according to our Author, give a different Reason why the brazen Statue of a Wolf was kept there, namely, that some Thief having robbed the Temple and hid the Treasure under Ground, a Wolf took one of the Priests by his Cloaths, and led him to the place where it was hid, and tore up the Earth with his Paws, and discovered it to him.

*Lucian* says, *Apollo* was banished once, because he killed some of the *Cyclops*.

## C H A P. V.

I. *The Origin of the Muses.* II. *Their Number and their Names.* III. *Their Offices, and the Symbol of each Muse in particular.* IV. *The Hercules of the Muses.* V. *The Statues of the Nine Muses, and a Bass-relief, where they are all represented.* VI. *The Nine Muses with Apollo.* VII. *A singular Bas-relief of the Muses with Apollo and Minerva.* VIII. *It is difficult to distinguish all the Muses from each other.* IX. *Some Muses pictured separately.* X. *The History of the Horse Pegasus.*

I. **A**uthors speak so differently of the Origin of the *Muses*, and of their Names, it would be tedious to repeat their Accounts. Thus *St. Austin* writes of them: 'We must not regard the Errors and Superstitions of the Gentiles, who reckon up Nine *Muses*, Daughters of *Jupiter* and *Mnemosyne*, that is *Memory*; *Varro* refutes them; *Varro*, I say, the most knowing in these sorts of things, and the most curious in his Enquiries. He says, a certain City, I have forgot the Name of it, (*Gyraldus* writes it is *Sicyon*) ordered three Statuaries to make each three Statues of the *Muses* to be placed in the Temple of *Apollo*, as an Offering to that God, and this with a design of buying only three, which they should like best, out of the Nine Statues that should be made. But it hapned that the three Statuaries had made their Statues equally good and beautiful, and therefore the City bought them all, and offer'd them to *Apollo*. *Hesiod* named these Statues. 'Tis not therefore *Jupiter* who hath begot these *Muses*, but three Statuaries who made them. And this City did not order three Statues to be made, because any Person of them had seen the *Muses* in a Dream, or because they had appeared to him awake in that Number; but because it is evident to common Sense there are but three sorts of Sounds and Methods of Singing, namely with the Voice only without any Instruments, by blowing with Trumpets and Flutes, and by *Pulsation* with Harps, *Tympanum's* and such like Instruments'. Several other Authors say there were but three *Muses* at first, and that they were multiply'd afterwards. Several Reasons have been given for the Number Three and the Number Nine. Some have considered the Nine *Muses*, with relation to certain Constellations of the same Number. We may see all this in *Lilius Gyraldus*, who tho' he hath wrote a whole Book on the *Muses*, hath given us only a part of what we may find in the Ancient Authors and the Scholiasts.

II. It is the common opinion that these Nine *Muses* were the Daughters of *Jupiter* and *Mnemosyne*; *Alcman* the Poet says, they were the Daughters of *Coelus* and



and *Terra*, as *Diodorus Siculus* tells us. *Eliau* calls them the Daughters of *Jupiter*, and adds, they are never pictured armed, which is a mark, says he, that the Life of the *Muses* is a soft peaceful Life. Some Authors say they were Virgins, yet there is not one of them who hath not Children imputed to her by some Author or other. Three of the *Muses*, Mythologists say, (tho' they do not agree which three) were the Mothers of the *Sirens*, of whom we shall treat hereafter.

*Apollo* was the Prince or Leader of the *Muses*; and as he was reckoned in the Choir of *Muses* in this quality, some Authors have made Ten *Muses*. They had various Names; *Camenæ*, a Word whose true Etymology is not known; *Heliconiades*, from Mount *Helicon* in *Beotia*; *Parnassides*, from Mount *Parnassus*; *Aoniades*, from the *Aonian* Mountains in *Beotia*; *Cytheriades*, from Mount *Cytheron*; *Pierides*, from Mount *Pierius*; *Pegafides*, from *Pegasus* the Horse, or from a Fountain of that Name; *Ilissides* or *Ilissiades*, from *Ilissus*, a River of *Attica*; *Thespiades*, from the Town *Thespiæ* in *Beotia*; *Libethrides*, from a Fountain of that Name; *Ardalides*, from *Ardalus* a Son of *Vulcan*. They have several other Names, but less used by Authors.

PLATE III. We shall now speak of each *Muse* in particular, give their Names and Qualities, and shew how to distinguish them on Monuments and Medals. The Marble; XXIX. a Figure of which is publish'd here, doth not observe, in placing the Images, the Order usually kept in naming the *Muses*; but we shall speak of them in the same Order the Ancients use generally. The Marble just mentioned, is a Tomb with this Inscription.

*Aulus Pinarius Auli Libertus Anteros Oppia Caiæ Liberta Myrsine.*

*Clio*, the first of the *Muses*, who is called so from Glory or Renown, holds a Harp in one Hand, and a *Plectrum* in the other. She is esteemed the Inventress of the Harp. She is the first in the Fore-side or Face of this Tomb.

*Euterpe*, so named from Delighting, hath a Mask on her left Side, and a Club in her right Hand; she invented Tragedy, as is denoted by the Mask. She is not pictured here with two Faces, as she is in a Medal we shall see presently. She holds a Club of *Hercules*, because she makes Representations of Heroes, among whom *Hercules* is the most illustrious. Others think the Club denotes *Thalia*, for a Reason we shall give hereafter; and are of opinion too, that *Thalia* hath two Faces. *Sponius*, who first published this Marble, hath sometimes confounded one *Muse* with another.

*Thalia*, or the Flourishing, invented Comedy, and holds also a Club in her right Hand. Medals represent her leaning against a Column, which is not observed here.

*Melpomene*, or the Attractive, is distinguished by a *Barbiton*; perhaps she is the first on the large side of the Marble. Antiquaries are not agreed which of the *Muses* in the Medals of *Pomponius* is *Melpomene*.

*Terpsichore*, or the Diverting, is distinguished by the *Tibiæ* or Pipes she holds both in Medals, and here in this Monument, in the middle of which she stands.

*Erato*, the Amiable, is difficult to be distinguish'd, both in Medals and in this Marble; but I believe she stands first on the third Face of this Tomb.

*Polybymnia*, or *Polymnia*, named so from the great number and variety of her Songs, and not from the Happiness of her Memory, as some have thought, is more easily known on Medals than on this Monument; but I believe she stands third on the second side of the Tomb; she is pictured often with a Lyre, as being the Inventress of Harmony. *Horace* ascribes the *Barbiton* to her.

*Urania*,



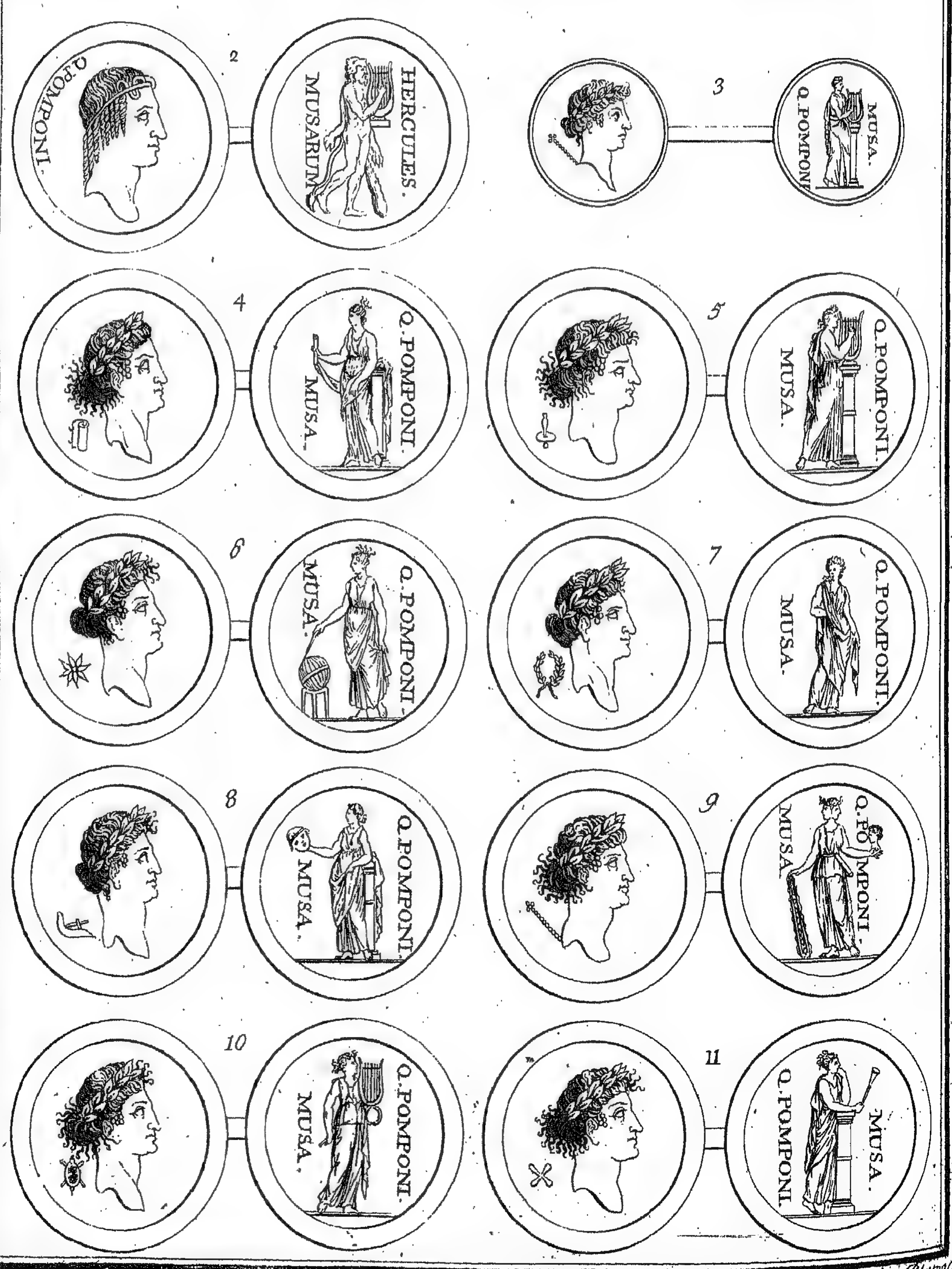
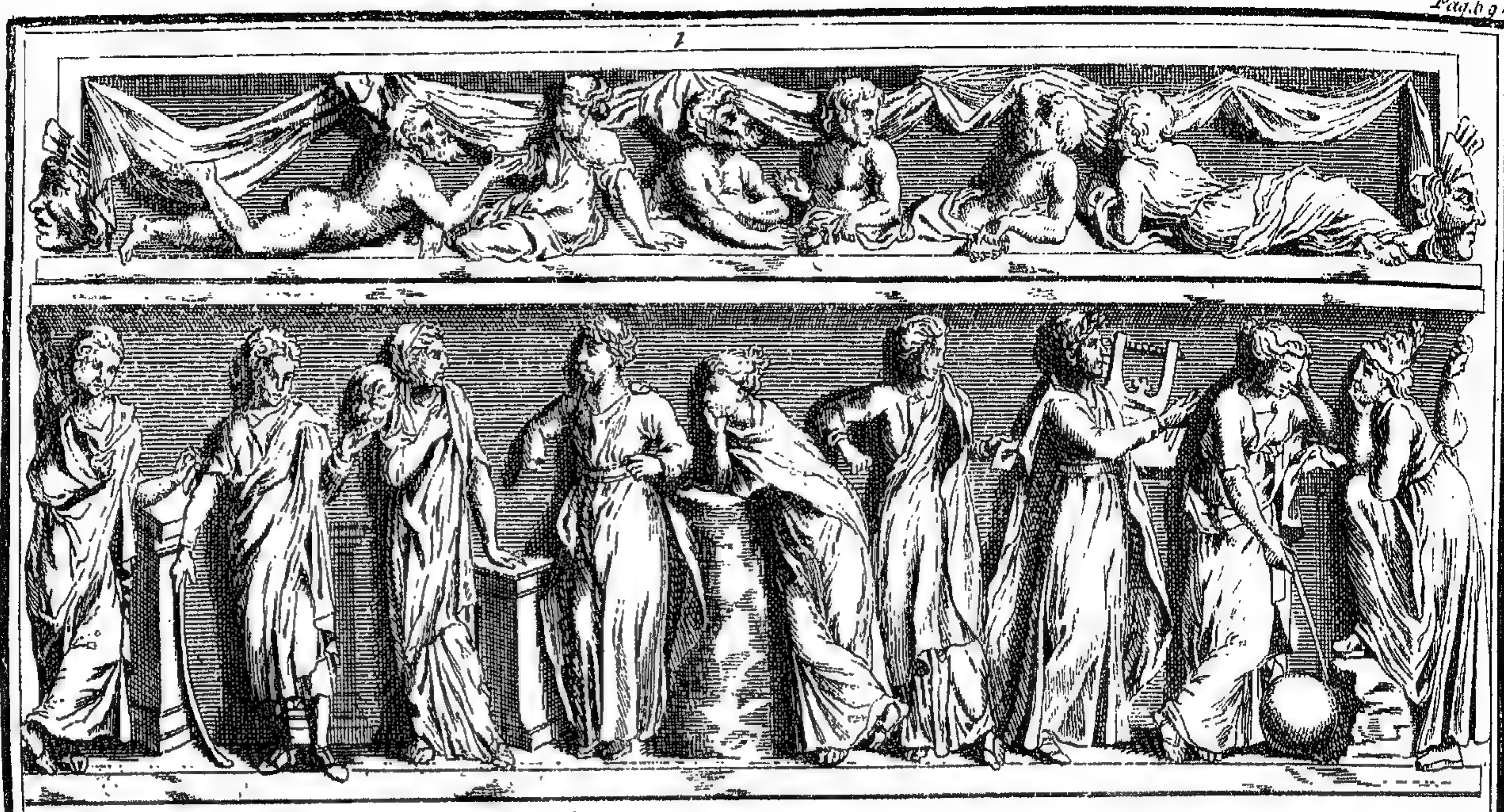






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*Urania*, the Heavenly, is the Inventress of Astronomy, and holds a Globe in her Hand in this Marble; she is the last on the third side; the Globe is placed on a Tripod in Medals.

*Calliope*, so called from the Sweetness of her Voice, holds a Book, as the Inventress of Heroick Poetry. She is the first on the second side.

IV. In the middle of the third side, *Hercules Musagetes*, or *Hercules* of the *Muses*, is pictured with his Club. We shall give the Publick two more Images of him, taken from ancient Monuments. There was at *Rome* a little Temple of *Hercules* and the *Muses*; this *Hercules* was cloathed, which other *Hercules's* are not, but plainly for this reason, because Nakedness was unbecoming in the Venerable Assembly of the *Muses*. Nevertheless he is pictured naked in two other Images, where he hath the name of *Hercules* of the *Muses*, but with a *Pallium* or Cloak hanging over his Shoulders down behind him. *Hercules* of the *Muses* is represented naked too in other Medals. In the second side of this Tomb, there is between two *Muses*, a Man with a Beard like a *Hercules*, but he hath not a Club; it is difficult to imagine who it is; perhaps that Figure may be placed there only to fill a void space, and that it was made like *Hercules*, to answer that at the other end. *Strabo* tells us, several of the *Greeks* pictured the *Muses* with *Hecate*, and with *Bacchus* and *Ceres*, and especially in their Orgia or Mysteries.

V. The Statues of the *Muses*, belonging to *Christina* Queen of *Sweden*, are very different from the Figures mention'd just before. We shall name them as *Maffei* hath done, who hath wrote a Description of them. The Symbols of some of them are quite different from those of the Images above, but since there were no such Symbols taken notice of anciently, we are not to lay any stress upon these pictured here with these Statues. *Clio*<sup>2</sup> crowned with Laurel, holds in her Hand 2 Books, which is proper enough, because she celebrates the Actions of great Men; and holds in her other Hand a Flute or a Trumpet, as *Maffei* thinks. *Euterpe*<sup>3</sup> 3 crowned with Flowers, holds a double Flute in both Hands; a *Cupid* stands before her, having just laid his Bow down at her Feet, and hath a Flute in each Hand. *Melpomene*<sup>4</sup> 4 crowned with Flowers, holds a Scroll in her left Hand, and rests her right Hand upon the Head of a masked *Hercules* leaning on his Club. *Terpsichore*<sup>5</sup> 5 crowned with Laurel, holds a Lyre or a Harp. *Erato*<sup>6</sup> 6 crowned with Flowers hath the same Instrument, and is accompanied with a *Cupid*, with his Bow laid at her Feet; denoting that *Cupid*, when in the *Muses* Company, laid down his Bow, and never used his Arrows against them. *Polyhymnia*<sup>7</sup> 7 hath her Head finely dress'd and adorned with Pearls and Jewels; she lifts up her right Hand, and seems to be in Action of an Orator speaking. *Calliope*<sup>8</sup> 8, with her Head dressed differently from the others, hath a Pen in her Hand, as if going to write an Heroick Verse, over which she presides. *Urania*<sup>9</sup> 9, the most easy to be distinguished of any of the *Muses*, is crowned with Stars, contemplates the Heavens, holds a Globe in her left Hand, and a Compass in her right. *Thalia*<sup>10</sup> 10, hath a Flute and a Vizard, as the Inventress of Comedy. But *Maffei* says, these Instruments were added to the *Muses* by a Modern Hand.

In the next Image<sup>1</sup>, the Nine *Muses* are together, and difficult to be distinguished, as in the Choirs before, and in those which will follow. The first which XXX. leans on a square Pillar, seems to be *Clio*; the second is known to be *Euterpe* by 1 her Mask. I do not observe any thing in the four in the middle that can distinguish them; the seventh, which hath a Lyre is *Polyhymnia*; the eighth, pointing at a Globe with a Rod, is *Urania*. *Calliope*, the Ninth, hath on her Head a Mask crowned with Laurel, denoting an Heroick Poem.



The Choir of *Musès* are represented too on the Medals of *Pomponius Musa*. The first hath on one side the Head of *Apollo*, the Prince of the *Musès*; and on the other a *Hercules* of the *Musès*, with his Club and Lyon's Skin; playing on a Lyre. We shall take further Notice of this when we speak of *Hercules*. In the following Medals the *Musès* have their Heads crowned with Laurel on one side, and their whole Figure on the other. The first<sup>3</sup>, which holds a Lyre or a Barbiton, supported by a Pillar, is *Melpomene*, according to *Vaillant*. The rest are, according to *Beger*, *Calliope*<sup>4</sup>, holding a Book, as being the Inventress of Heroick Poem; *Clio*<sup>5</sup>, with a Harp, as the Inventress of that Instrument; *Urania*<sup>6</sup>, easily known by her Sphere; *Erato*<sup>7</sup>, who invented the Hymns to the Gods; *Euterpe*<sup>8</sup>, the Inventress of Tragedy, denoted by her Mask. *Thalia*<sup>9</sup>, the Inventress of Comedy, with a Mask and a Club, because, as *Aristophanes* tells us, Comedy was sacred to *Hercules*: *Thalia* hath two Faces like *Janus*, but for what Reason I know not. Other Authors, as we said before, attribute the two Faces and the Club to *Euterpe*, which seems more proper for her, because Tragedy, of which she is the Inventress, celebrates Heroes, who are denoted by the Club of *Hercules*. *Polyhymnia*<sup>10</sup> touches the Barbiton, a sort of Lyre. *Terpsicore*<sup>11</sup> holds a Flute. The *Musès* are represented in a great variety of ways, which is one reason of the difficulty of distinguishing them. A Greek Epigram describes the Functions and Instruments of each of the *Musès*; as do some Verses ascribed to *Virgil*, but so different from the Epigram, that neither of them help us any more than the ancient Monuments to distinguish them.

PLATE  
XXXI.

VI. The next fine Representation of the Choir of *Musès* is taken from a Bas-relief<sup>1</sup> of the *Justinian* Gallery. The Figure in a long Robe sitting in the middle is probably *Apollo*, holding a Scroll as the Director of the Choir. As concerning the *Musès*, the first which hath a Flute is *Terpsicore*; the second with a Globe *Urania*; the third holding a sort of Scepter, seems to be *Clio*; the fourth, which appears full of Wounds, and lays her Hand on a Mask is *Euterpe*; the fifth, with a Barbiton or Lyre, is *Polyhymnia*; the sixth, which shews only its Head, *Erato*; the seventh, holding a Scroll, *Calliope*; the eighth, which holds a Mask in one Hand, and lays her other on a Grotesk Figure, is *Thalia*, the Inventress of Comedy; the Ninth with a Globe, is *Urania* or *Melpomene*.

VII. An other Bas-relief<sup>2</sup> of the *Justinian* Gallery, representing the Choir of *Musès*, is very singular. *Apollo*, at the head of the Choir, leads up the Company; he hath his Quiver on his Shoulders, and a Griffin at his Feet. *Minerva* is in the middle of the Choir, with her Helmet, Spear, and Shield. The *Muse* next *Apollo* hath no Symbol, no more than the fourth, the fifth, and the eighth; these four may very probably be *Melpomene*, *Erato*, *Terpsicore*, and *Urania*, who hath no Globe here to denote her. The second seems to be *Polyhymnia*, with her Barbiton or Lyre. The third with the Club and Mask is *Euterpe*. The sixth with a Mask at her Feet, and another in her Hand, is *Thalia*. The seventh, which holds a Lyre and *Plectrum* is *Clio*. The ninth, with a Scroll, is *Calliope*.

VIII. It will easily appear, from what we have said, how difficult it is to distinguish the Nine *Musès*. Authors do not agree about their Instruments and Form; the Marbles and Statues, instead of helping us to know them, throw us into more Difficulties. *Urania* is distinguished by the Globe, but how can we know her when she hath no Globe, as in this Image; or when there are two, as in the foregoing? *Euterpe* hath a Mask and a Club, but *Thalia* hath a Mask too; and some Authors attribute a Club also to her. *Terpsicore* hath a Flute, and *Calliope* a Scroll, as for the remaining four, there is no knowing them but by guess.

IX. We sometimes meet with *Musès* pictured singly. Thus, one sits on a Stool, and touches a Globe with a Rod; above the Globe, there is a Crescent and a Star

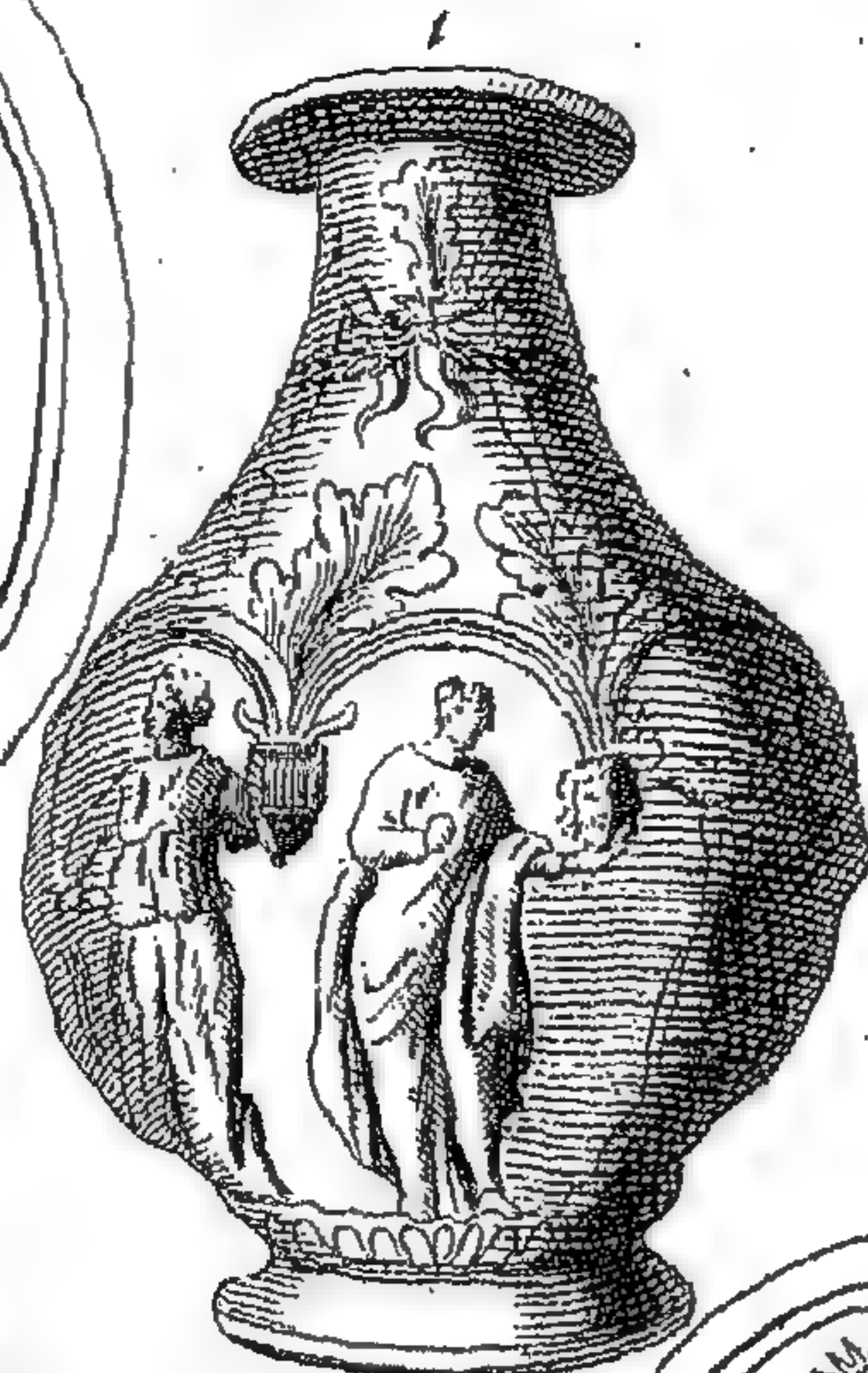








Maffei



La Chausse



La Chausse



Maffei



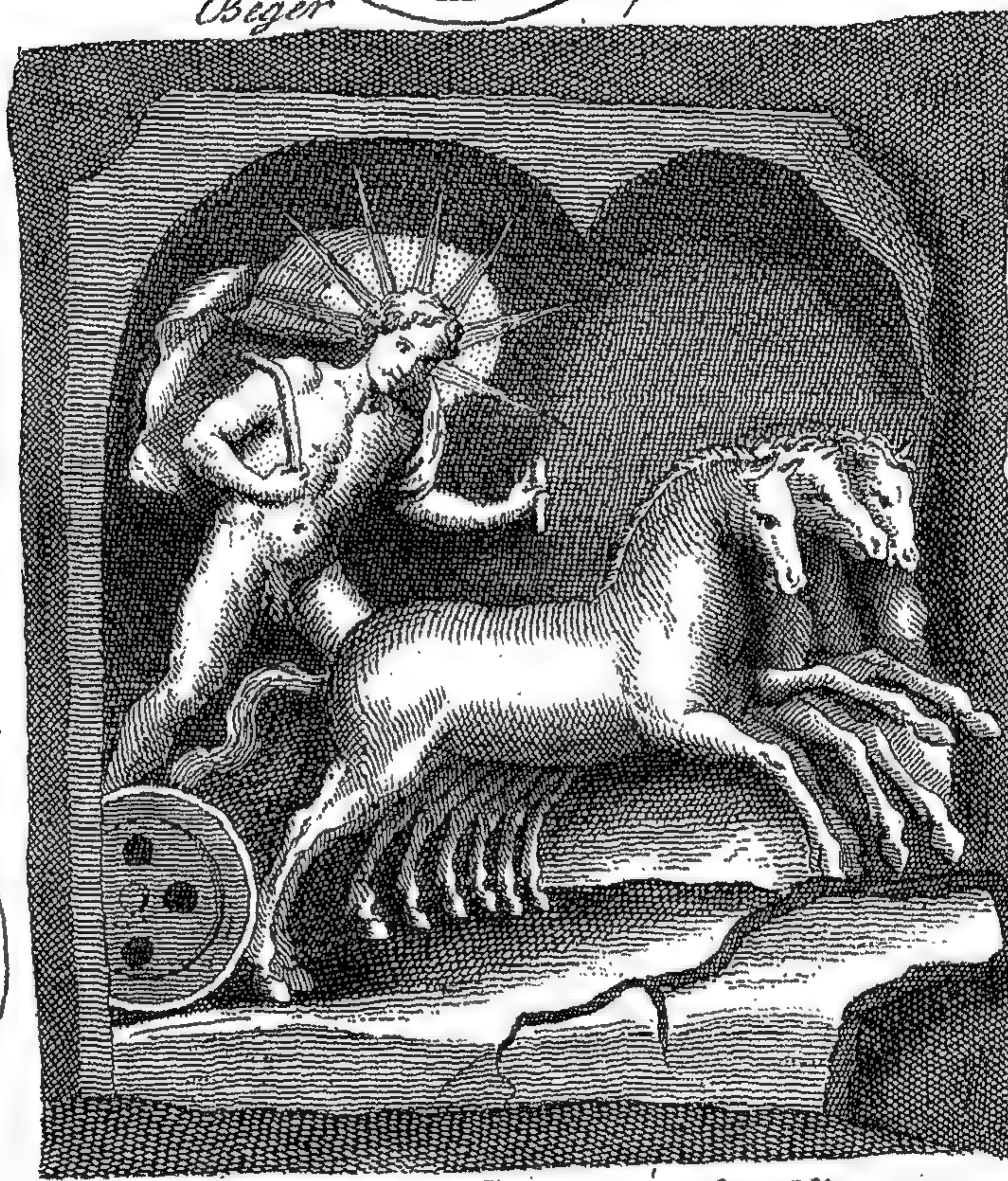
M. Foucault



Beger



La Chausse



Baron de Crassier



Beger



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Beger



La Chausse



Abbe Fauvel



a Star between its two Horns, signifying either the Sun or the Moon. This *Muse* is undoubtedly *Urania*. She which we observe represented twice, hath a Sceptre in her left Hand <sup>4</sup> in one of her Images, and lays her right Hand on a Mask placed on a Pedestal. She seems to be full of Wounds, as well as the next Figure <sup>5</sup>, which instead of a Sceptre holds a Club, with the Form of a Bull's Head on the end of it. Both these Figures have Wings or Feathers on their Heads; and *Sponius* believes they represent *Melpomene*; but they seem rather to be Images of *Euterpe*, the Inventress of Tragedy; the Mask and the Club are her Symbols, and the Wounds she is covered over with, agree perfectly with the Tragick Character. The Person who published the next Figure <sup>6</sup> took it for *Thalia* the Inventress of Comedy. But I can see nothing that should make us take it for a *Muse*. There is a *Priapus* on the Pillar behind her, she is sitting, and holds on her Knee the Head of a Goat or a Ram. May we not think it is a *Bacchans* rather than a *Muse*? The next Figure is *Thalia* <sup>7</sup> holding a Mask, her peculiar Mark. She is the Inventress of Comedy, tho' *Cassiodorus* seems to attribute this Invention to *Polyhymnia*. The *Muse* that is sitting <sup>8</sup>, and lifts up a Finger of her right Hand, and holds a Globe in her left, is *Urania*, and was delineated by M. *Le Brun* at Rome, and is an excellent Piece; the Globe shews it is *Urania*. We observed before, the *Muses* with Wings on their Heads; but now we see a *Muse* <sup>9</sup>, as some take it to be, with Wings on both sides. Some Authors ascribed Wings to the *Muses*. *Pausanias* particularly says, the *Syrens* presumed once to contend with the *Muses* for Sweetness of Singing; the *Muses* conquered them, plucked off their Feathers, and PLATE made themselves Crowns with them. A fine Vase <sup>XXXII.</sup> published by M. *de la Chausse*, exhibits some *Muses*, two of which seem to be *Euterpe* and *Thalia*; it is difficult <sup>1</sup> to distinguish the others. *Erato* <sup>2</sup>, which is published by *Maffei*, seems to dance and play upon the Harp. ~~*Maffei* founds his Opinion, that this is *Erato*~~, upon the following Verse of *Ausonius*, which describes her in much the same manner:

*Erato plectra gerens saltat pede carmine vultu.*

But it may still be doubted, whether this is not only a common Dancer playing upon a Harp, and not the *Muse*. A Person of Skill hath taken the next Figure for a *Melpomene* <sup>3</sup>; I should rather take her for *Thalia*.

X. We cannot leave the *Muses* without mentioning the Horse *Pegasus*; he had Wings, and could fly through the Air; he was born of *Neptune* and *Medusa*; or, according to others, from the Drops of *Medusa's* Blood, when *Perseus* cut off her Head: Having flown up to the top of Mount *Helicon*, he struck the Rock with his Hoof, and a Fountain sprung up, which was afterwards called *Hippocrene*, or the Fountain of the Horse. This was the famous Fountain of the *Muses*, who were themselves named *Hippocrenæ* from hence. This Horse, as he was drinking at the Fountain *Pirene*, in the Territory of the *Corinthians*, was seized by *Bellerophon*, and made to carry him in his Expedition against *Chimera*; *Bellerophon* killed this Monster, and used this Horse in other Battles, in which he always got the Victory. Elevated with such great Success, he attempted to mount up to Heaven, by the Help of his Horse *Pegasus*. *Jupiter* being angry at this Presumption, pricked the Horse, and made him throw *Bellerophon*, who fell down on the Earth; but *Pegasus* continued on his Flight to Heaven. and was received into the Number of the Stars.



## C H A P. VI.

- I. *Whether Sol be the same as Apollo: The Origin of Sol.* II. *After what manner Sol was pictured.* III. *A Medal of Chios, wherein Sol is represented, with the History of Drimachus.* IV. *The Horses of Sol.* V. *An Image of Sol in Medals of Eliogabalus.* VI. *Other Figures of Sol.* VII. *The Fable of Phaeton.* VIII. *The Sisters of Phaeton changed into Poplars or Larices.*

I. **W**E place *Sol*, or the Sun, after *Apollo* and the *Muses*, because several of the Ancients have taken *Sol* for *Apollo*, and *Apollo* for *Sol*, indifferently. But this was not the more general Opinion. *Homer* and the other *Poets* consider them as two distinct Deities. We observed before in the Adultery of *Mars* and *Venus*, *Apollo* coming to the Spectacle as ignorant of the Fact, and *Sol* apprized of the whole Affair, discovered it to the Husband. *Homer* always distinguishes these two Gods; yet *Libanius*, tho' he had read *Homer*, takes *Apollo* to be the Discoverer of this Intreague, and blames *Vulcan* for not acknowledging this Service. *Ammianus Marcellinus*, lib. 19. says, *Apollo* was consider'd as the same with *Sol*. *Plutarch* too had said long before him, that almost all the *Greeks* believed *Apollo* to be the same as *Sol*. Nevertheless, not only the *Poets*, but the Generality of the *Greeks* and *Romans* consider'd *Apollo* and *Sol* as two distinct Deities, and each had his peculiar Temples and Sacrifices. *Apollo* was the Son of *Jupiter*; *Sol* the Son of *Hyperion*; yet some Authors think *Sol* and *Hyperion* the same. *Lucian*, who distinguishes *Apollo* and *Sol* from each other, says, *Sol* was one of the *Titans*. Marbles, Medals, and all other ancient Monuments, distinguish them generally; yet Philosophers and Naturalists have taken *Apollo* for *Sol*, in like manner as *Jupiter* for the Air, *Neptune* for the Sea, *Ceres* for the Fruits of the Earth, and *Diana* for the Moon.

- II. *Sol* is usually pictured like a young Man, with a *radiated* Head. Thus he is represented in the next Figure, taken from the Cabinet of M. *Foucault*; he is almost naked, with his *Pallium* thrown over his left Arm, and scarce covering any part of him. The next is cloathed; between the Rays on his Head, there is a Basket or *Calathus*, the Symbol of *Serapis*, who is sometimes taken for the Sun; he holds a *Patera* in his right Hand, and a *Cornucopia* in his left, the Symbol of Plenty, which *Sol* or the Sun is the Author of. We find also a Head of the Sun with a Basket between the Rays, in a Medal of *Elagabalus*.
- III. In a Medal of *Chios*, the Sun hath his Head *radiated* as usual, with a *Patera* in his right Hand: A flaming Altar separates him from another Figure of a Man half naked, with a Wand in his Hand. *Beger* thinks it is the Hero *Eumenes*, or the *Pacifick Hero*; who was worshipped by them of *Chios* as a God. The History, in few Words, taken from *Atbenens*, is this: *Drimachus*, a Run-away Slave, fled into the Mountains, got together other Fellows of his Condition, and ravaged the Country, and did great Damage to the Islanders. In order to free themselves from him, they set a Reward upon his Head. *Drimachus*, who was now advanced in Years, loved a young Man of his Company, called him aside one Day, said to him, I am now old, I have lived long enough, cut off my Head, and carry it to the City, you will get such a Recompence, as will enable you to live happily the rest of your Days; I do willingly deprive my self of the little part of my Life that remains, to make all yours happy. The Youth refused to obey him, but *Drimachus* pressed it, till at last he did cut off his Head, carried it to the City, and had the Reward. The Islanders charmed with this Generosity of



of *Drimachus*, built him a Temple, and deified him under the Name of the *Pacifick Hero*. The Robbers esteemed him as their God, and offer'd him the tenth Part of their Spoils got in their Robberies. The next Figure <sup>7</sup>, which is no fine Piece of Workmanship, was sent to us from *Liege* by *M. Baron Crassier*. The Sun comes out of a Cave as it were, to begin his Course, in a Chariot drawn by four Horses; he hath a Whip in one Hand, and a short Staff or Sceptre in the other.

IV. Ancient Monuments frequently represent *Sol* in his Chariot drawn by four Horses; we have taken notice of him twice in *Vulcan*, appearing in this manner in the Horizon. The first Figure <sup>8</sup> is very singular: *Sol* hath a Whip in his Hand driving his four Horses, who do not go all a-breast, but as if parted into Couples, two one way, and two another. *Fulgentius* says, the Names of these Horses are, *Erythreus*, or the Red; *Actæon*, or the bright; *Lampos*, the resplendent; and *Philogæus*, the Lover of the Earth. The first Name, *Erythreus*, is taken from the Rising of the Sun, when his Rays are of a ruddy Colour; for this Reason *Homer* calls *Aurora* *Ῥοδοδάκτυλος*, or Rosy-fingered; by Fingers here we must understand Rays. The second, *Actæon*, takes his Name from the Brightness of the Sun, when he hath gone part of his Course, about nine or ten a Clock, and not having so thick an Atmosphere as before, gives a purer Light. The third, *Lampos*, the Resplendent, hath his Name from the Sun about Mid-day, when the Sun appears in all his Splendor. The fourth, *Philogæus*, or the Lover of the Earth, takes his Name from the Sun at his Setting, when he seems to tend towards the Earth. It is to be observed, that in this and in the next Figure the four Horses have their Heads turned four different ways, as if marking by that, as well as by their Names, the different Parts of the Day. *Ovid* names the Horses of the Sun differently, calling them *Pyroeis*, *Eous*, *Actæon*, and *Philgon*. The next Figure <sup>9</sup> of the Sun is surrounded with the twelve Signs of the Zodiack, which shews the Progress of the Sun during the whole Year. The four Horses of the Sun are turned likewise four different ways on the Reverse of a Medal, with this Inscription, *Soli Inviçto*; To the Invincible Sun. In another <sup>10</sup> with the same Inscription, the four Horses go together a-front, as in the common *Quadrigæ*.

V. The Medal <sup>11</sup> which follows exhibits the Sun in another Form; on a Chariot drawn by four Horses, there appears a Stone round at Bottom, and ending in a Point at top, almost in a Conick Figure. The Inscription is *Sanct. Deo Soli Elagabal*: To the Holy God the Sun *Elagabal*. *Herodian* describes this Stone, and the Worship of the Sun *Elagabal*, in these Terms. '*Elagabalus* built a fine magnificent Temple to this God, and erected several Altars all round the Temple, on which he sacrificed every Day Hecatombs of Bulls, and a great number of Sheep, and piled upon the Altars all sorts of Perfumes and Spices, and poured upon them several Jars of old fine Wine, so that Streams of Blood and Wine ran all about. He placed round these Altars Choirs of Musick of all sorts of Instruments; *Phenician* Women danced round in a Circle with Cymbals and *Tympanums* in their Hands, in the Presence of the *Roman* Senators and Knights, who formed a kind of Theatre about them. The Entrails of the Beasts and the Spices were carried in golden Dishes upon their Heads, not by Servants or Persons of mean Condition, but by Generals of the Army, and Magistrates of the first Quality, dressed in long Tunicks, tied about with a purple Sash. He erected in the Suburbs (says *Herodian*, speaking of the Emperor *Elagabalus*) a grand magnificent Temple, into which he carried his God in Pomp in the Heat of Summer. The Image of the God was placed on a Chariot glittering with Gold and precious Stones, drawn by Horses, which raised every one's Admiration, by their Size, Colour, and rich Harness, adorned with Gold and Jewels. No one rode in the Chariot; but all who assisted, stood about, as if the God who rode in

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‘Triumph in the Chariot, did himself the Office of Coachman.’ There are four round Instruments on the Chariot represented in this Medal, pierced thro’ with four Staves: Perhaps these are the Cymbals which the *Phenician* Women, *Herodian* mentions, played on round the Altars of this God, accompanied with others who played on Musical Instruments of all sorts. The Worship of the Sun was very much in vogue at *Rome*, about the latter End of the Empire. *Herodian* had given before a Description of the Figure of the God *Sol Elagabal*: ‘This God (says he) was not represented by a Statue of a Human Figure, after the Manner of the *Greeks* and *Romans*; but by a great Stone round at bottom, rising up by insensible Degrees, and ending in a Point, so as to make almost a Conick Figure. It was of a black Colour; and was reported to have fallen from Heaven’ There were some Figures embossed on it, which they said were the Image of the Sun, and never made by the Hand of Man.

- 12 VI. The Sun’s Head<sup>12</sup>, belonging to Abbot *Fauvel*, hath nothing particular, unless perhaps that it looks upwards. The *Rhodians* esteemed the Sun to be their Patron and tutelar God. They represented him sometimes crowned with Rays, sometimes without Rays, with a large Face that filled all the Round of the Medal. The Head that follows<sup>13</sup> is crowned with Rays like several others. It hath two Wings, long curl’d Hair, a Musical Instrument and a Trident behind him, and a Crescent under his Chin. Probably this is the Rising-Sun, and the Trident perhaps denotes his being just rose from the Sea. The Crescent underneath his Chin seems to import, that the Moon disappears when the Sun rises. The next Figure<sup>2</sup> is taken for the Setting-Sun by *M. de la Chaussée*: It hath the Horns of *Jupiter Hammon*, who was taken in *Libya* for the Setting-Sun, according to the same Author. The Sun and the Moon are in Company together in another Monument<sup>3</sup>. The Sun is characterised there by his Crown of Rays as usual, and the Moon by her Crescent upon her Head.

VII. We place here the Story of *Phaeton*, the Son of *Sol* and *Clymene*; or, according to others, of *Sol* and *Rhode*: or, as some say, after *Hesiod*, the Son of *Cephalus* and *Aurora*. The first is the more general Opinion. *Phaeton* having received some Affronts from *Epaphus*, in order to let all the World know the Nobleness of his Birth, engaged his Father the Sun, to swear to grant him whatever he should ask, without specifying what *Sol* gives his Oath he would. *Phaeton* asks leave to drive his Chariot for one Day, and give the World Light: *Sol* represented to him the Rashness of his Enterprize; but he persisted in his Demand, and at last obtained his Request. What his Father foresaw, happen’d: *Phaeton*, frighted at the Sight of the Sign *Scorpio*, leaves the usual Road, and drives too near some Countries, and causes there an excessive Heat, while an extreme Cold seizes the Nations he retired too far from. *Jupiter* seeing the Disorders *Phaeton* occasioned in the World, darted a Thunderbolt at him, and struck him down dead to Earth. His three Sisters, oppressed with Grief for the strange Death of their Brother, were changed into Poplars by the Gods. A Figure we shall give here represents this Fable; but, as we have observed on other Occasions, the Artist is not accurate in the Representation of the Action. *Phaeton* is still living in his Chariot; and one of his Sisters begins to be changed already into a Poplar. The four Horses seem to start from the Way, and *Phaeton* strives to hold them in. The Metamorphosis of one of the Sisters begins with her Fingers changing into Branches; the two other Sisters pour Water out of their Vases. *Beger* is rather inclined to think they are *Naiads*, who, according to *Ovid*, buried the body of *Phaeton* fallen into the *Eridanus*: This Particular is not of Consequence. *Eridanus* himself appears here pictured like a Man with a Beard, lying upon the Waves, pouring Water out of an Urn, as Rivers are generally represented. By the





La Chaufse



Maffei.



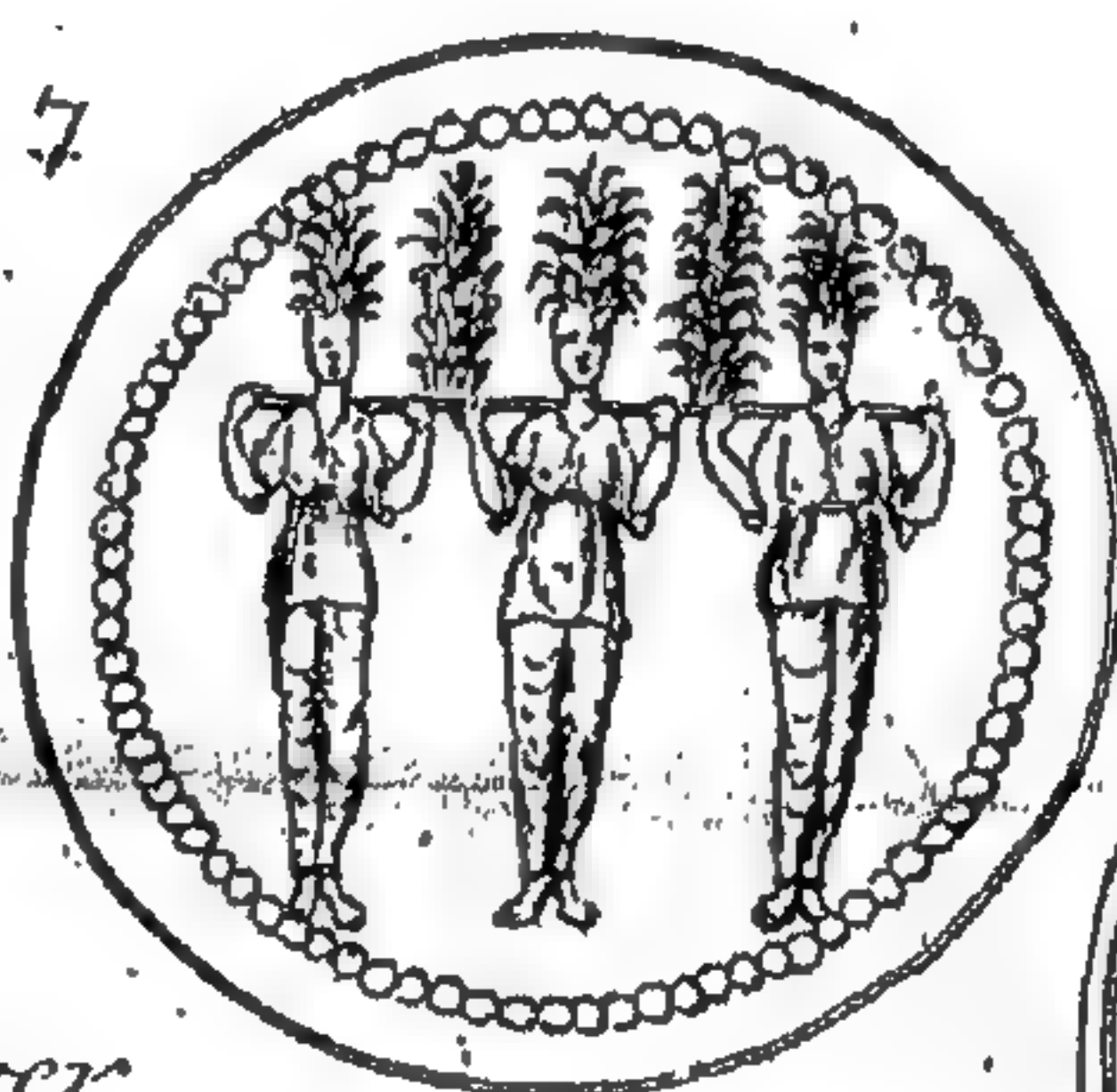
Maffei.



Beger.



Beger.



La Chaufse.



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the Nymph which is changed into a Poplar, there is a Swan drawn, very properly on this occasion: For the Ancients say *Cygnus* Prince of the *Ligurians* was so afflicted at the Death of *Phaeton*, that the Gods in Compassion to him changed him into a Bird of his own Name.

The other Figure <sup>5</sup> represents *Phaeton* fallen on the Earth, while the Horses draw the Chariot in the Air. There are here but two Horses, tho' all the Ancients ascribe four to the Sun, and two to the Moon, as *Tertullian* informs us in his Treatise *de Spectaculis*. It is observable the part of the Chariot where the Seat is, hath a Conick Figure almost like that of *Elagabalus*, which we mentioned before.

The finest Figure <sup>6</sup> of *Phaeton's* Fall, was found in *Burgundy*, and belongs now to *M. de Requeleine*. There appears above, a Cloud, from which the Thunder is just burst, the Chariot and Horses are struck down, and *Phaeton* is dead. *Cygnus*, Prince of the *Ligurians*, appears too changed into a Swan. There are two Swans pictured, but that was only the Fancy of the Sculptor, to represent him in Company with another Swan. And one, which must certainly be him who was metamorphosed, appears holding down his Head, and mourning; but the other, sprightly, and lifting up Head like all other Swans. *Philostratus* says, all the Swans in general mourned the fall of *Phaeton*. What may occasion some scruple perhaps is, the two Birds in this Image have a kind of Tuft of Feathers on the back part of their Heads, which Swans have not.

VIII. Authors say generally, *Phaeton's* three Sisters were changed into Poplars, but others say, they were changed into Larices. The Laryx is a sort of Tree that grows only by the *Eridanus* or *Po*, and sheds a kind of Gum. The three Sisters, called by several Authors the *Heliades*, that is, the Daughters of the Sun, are actually represented <sup>7</sup> changed into *Larices*, in a Medal of *Publius Accoleius Lariscolus*. This last Word relates entirely to *Larices*, and the Graver no doubt designed to represent this Tree, which was so like the word *Lariscolus*. These kind of Allusions are very common on the Consular Medals. It may be proper to consult upon this Matter *Philippo del Torre*, in his Dissertation on an Inscription of *M. Aquilus*, p. 20. *Palladius* speaking of the Tree *Laryx* says, the Gum which distills from it, will not take Fire, as if it were afraid of it, because it burnt *Phaeton*.

## C H A P. VII.

I. The Origin of Mars. II. His Images. III. His Names. IV. Mars the Father of Romulus. V. The Goddess Bellona.

I. THE Origin of *Mars*, called by the Greeks *Ares*, is not disputed; for tho' some Authors say he was the Son of *Juno* only; and others, that he was born of *Jupiter* and *Enyo*; *Homer*, *Hesiod*, and all the other Ancients almost, make him the Son of *Jupiter* and *Juno*: His Nurse was named *Thero*. He was the God of Battle, Fights, and Quarrels. His Murder of *Halirrbotius*, *Neptune's* Son, obliged him, notwithstanding his being a God, to appear and stand Tryal before the Twelve Gods, but he defended himself so well that he was cleared. The Place where this Tryal hapned, was called *Areopagus*: In this place a venerable Senate tried Causes of the *Athenians*. The chief Adventures of *Mars* were, his being wounded by *Diomedes*; and his Adultery with *Venus*, concerning which we have spoke  
more



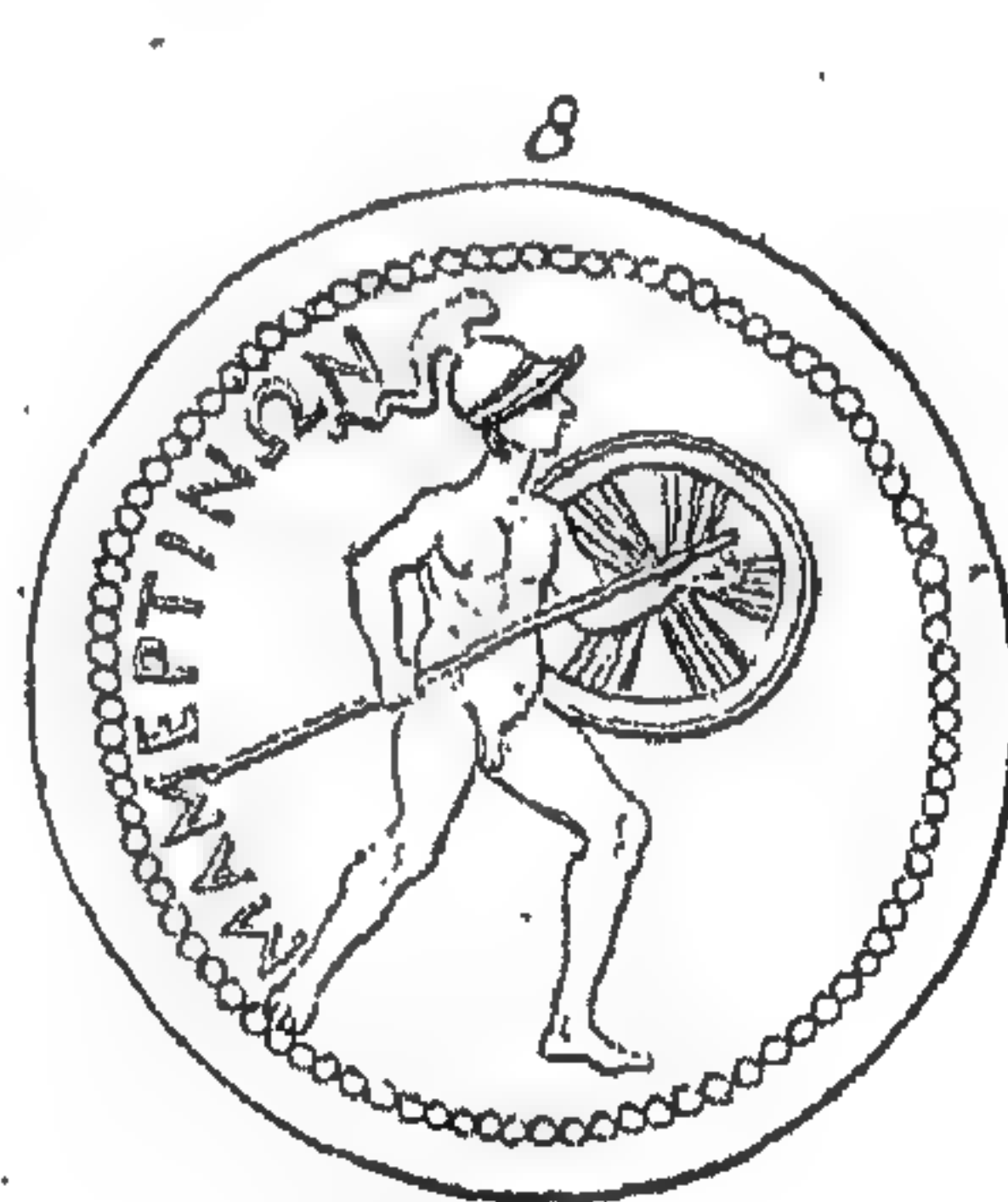
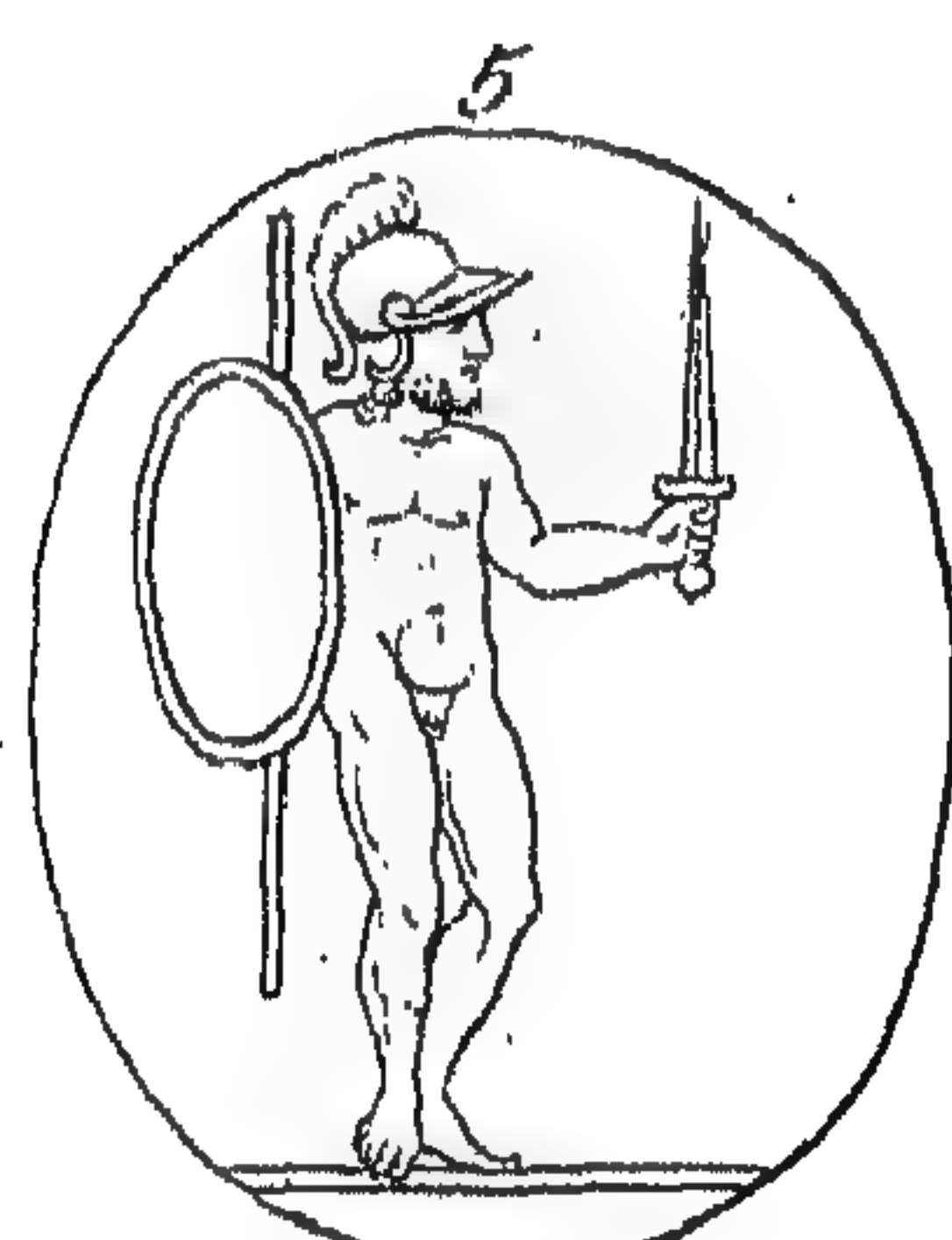
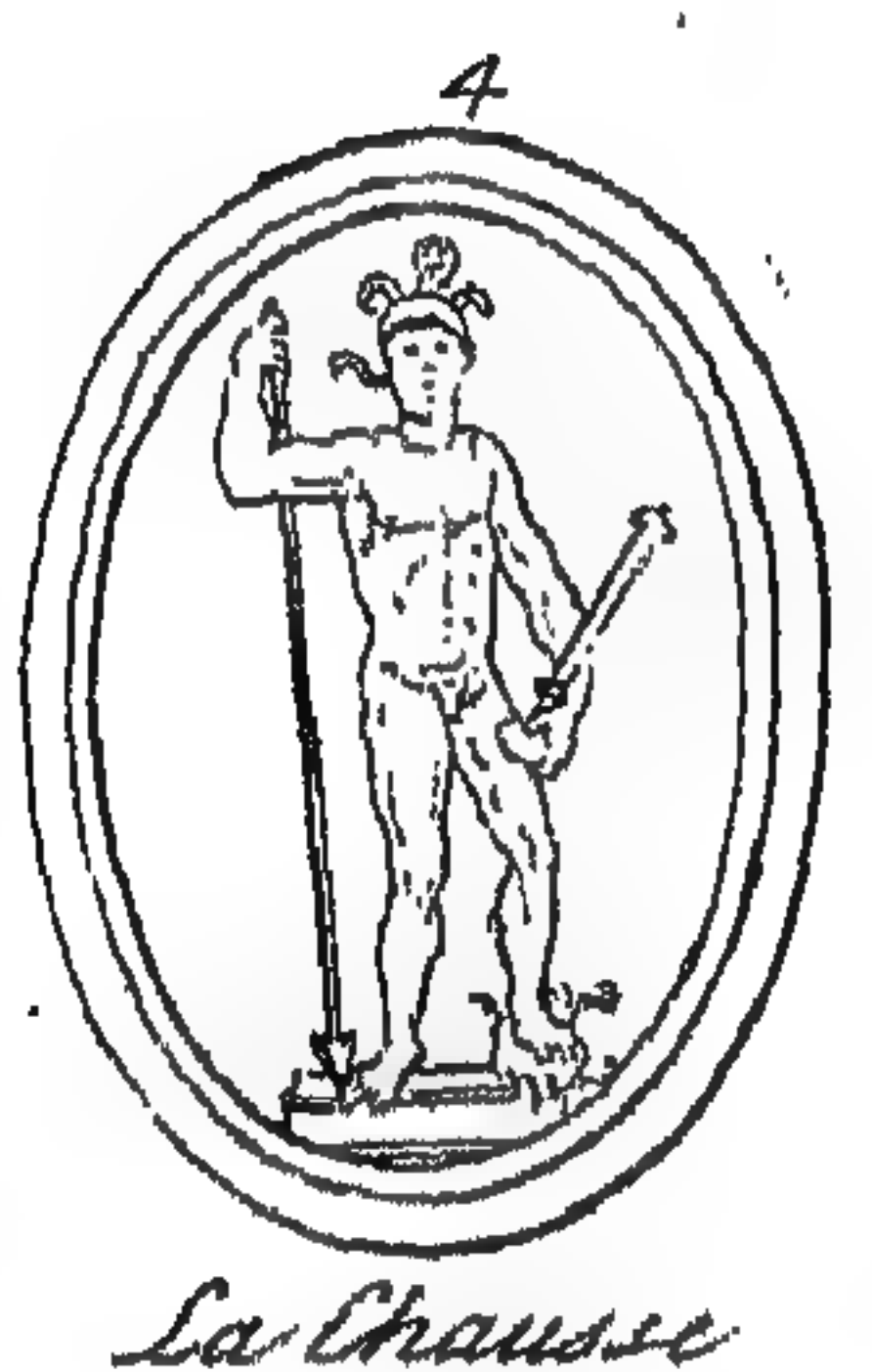
more fully in the Article of *Vulcan*, the most concerned of all the Actors in this Fable.

II. Ancient Monuments represent him in a manner uniform enough, as a large  
 PLATE Man, armed with a Helmet, Shield, and Spear, sometimes naked, sometimes in  
 XXXIV. a Military Habit; sometimes with a Beard, but frequently without one. We have  
 seen *Mars*, in the Chapter of *Vulcan*, with a Helmet, a Spear, and Shield, with a  
 Mantle over his Shoulder, yet not falling low enough to cover his Nakedness.  
 1 The first *Mars* we shall publish here, is entirely naked, with a Helmet on, he  
 hath in his right Hand a *Baton*, and had in his left some Weapon, but it is fallen  
 off now. He is called *Gradivus*, when he is pictured in the Attitude of a Man  
 2 walking, as he is in this Image; and in another <sup>2</sup>, where he hath a Spear in one  
 Hand, and a Trophy in the other, supported by his Shoulder. He is sometimes  
 3 represented like a young Man without a Beard<sup>3</sup>, as in the Image here, where  
 he is pictured naked and sitting, with his *Pallium* upon his Thighs. He  
 had a Sword in his Hand, but the Blade is broke off, and hath a large round  
 4 Shield by his side. We shall find *Mars* pictured thus in Sacrifices. The next <sup>4</sup>  
 with his Foot upon a Crab, armed with a Helmet and Spear, seems to allude to the  
 Planet *Mars*, and the Sign *Cancer*. We sometimes meet with Figures of the Gods,  
 5 denoting some of the Constellations. A naked *Mars* <sup>5</sup> with a Helmet on, holds  
 in his left Hand a naked Sword, and his right a Shield and a Spear. This is not  
 the first time we have taken Notice of one Hand doing the Office of the other; an  
 6 Error occasion'd by the Carelessness of the Graver. The next <sup>6</sup> hath a Military  
 Habit on; he leans one Hand on his Shield, and holds a Spear in the other. *Mars*  
 7 the Conqueror carries a Trophy<sup>7</sup>, and marches with a Spear in his Hand. That  
 8 of the *Mamertini*<sup>8</sup> marches against the Enemy with his Helmet on, and a Spear  
 in his Hand; his Shield is like a Chariot Wheel. The reverse of a Medal of *Au-*  
 9 *relianus*, exhibits *Mars* and the Rising-Sun<sup>9</sup>, supporting a Globe with their left  
 Hands: The Captive at their Feet hath his Hands ty'd behind him. The whole,  
 denotes the Emperor's Victories in the East, which made him Master of the World.  
 10 The next Bust <sup>10</sup> is from the Cabinet of the Abbot *Fauvel*. *Mars* is represented in  
 a Helmet with a great Crest; and something like a *Medusa's* Head on his Breast,  
 12, 11 which we find commonly with *Minerva*. The two next Medals <sup>11, 12</sup> have two  
 Heads of *Mars*, one with a Beard, the other without. The Horse and the Ear of  
 Corn on one Medal, and the Horse and Club on the other, are placed for some  
 Mystery which I cannot comprehend.

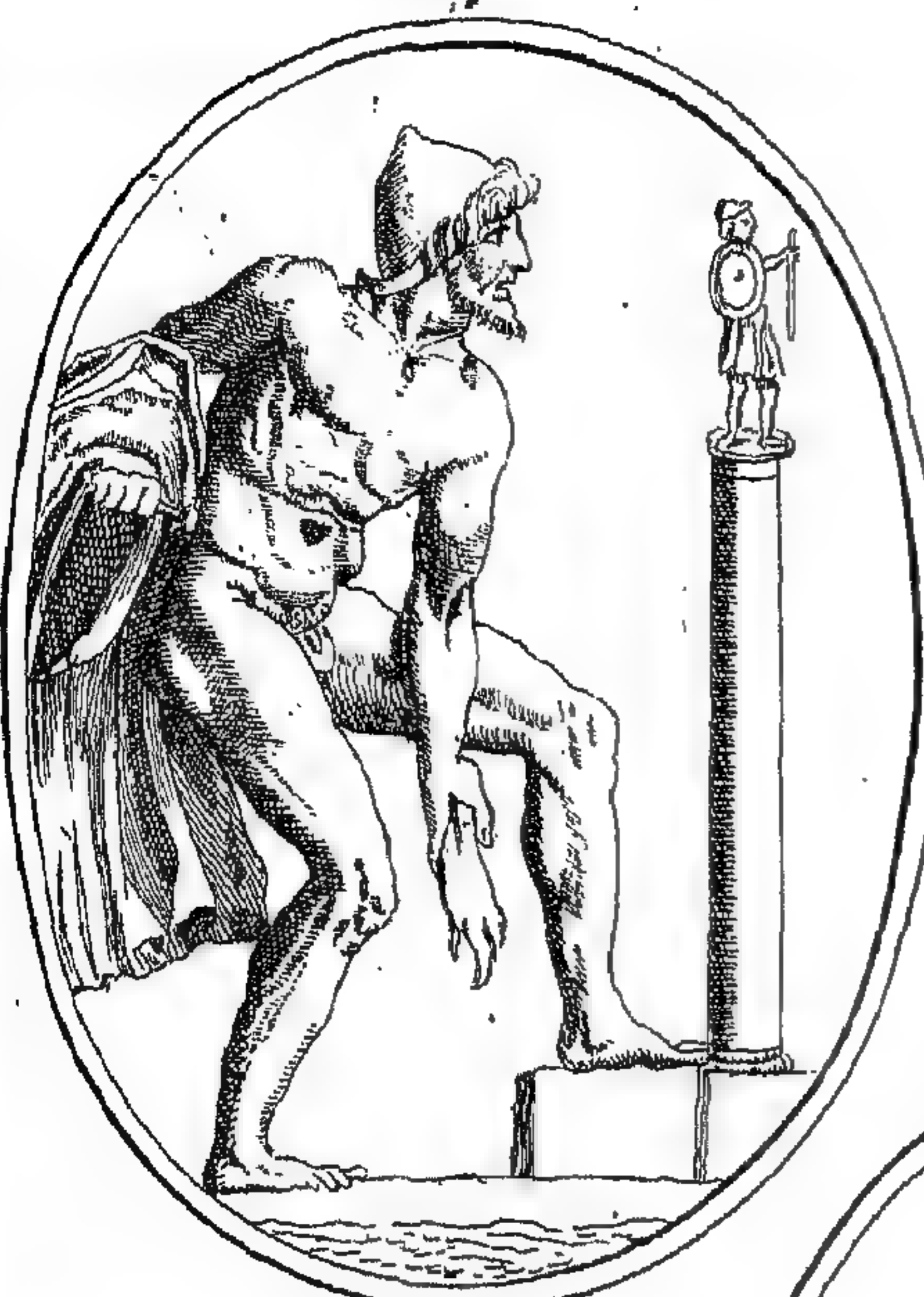
III. *Homer* gives *Mars* the Epithet of ἀλλοπρόσαλλος the Inconstant or Quarrelsome. He is named likewise in an Inscription *Bicrota*, a Word which I do not know the meaning of. He is called too *Britovius* in *Gruter*, which is probably a local Name. *Camulus* was a Name of *Mars*, among the *Sabins*. *Enyalius*, a famous Name of him among the Ancients, is derived from *Enyo*, who is *Bellona*, to denote that *Mars* is a Warlike God. *Thurius*, another of his Names, expressing his Impetuosity in Combats. I omit mentioning other mere arbitrary Epithets used by the Poets.

IV. The ancient *Romans* (says *Varro*, as quoted by *Clemens Alexandrinus*) adored *Mars* under the shape of a Spear, before they had learned to give their Gods a human Shape. The *Romans* look'd upon this God as the Father of *Romulus*. The History of this Affair is thus related by *Plutarch*. ' *Amulius* King of *Alba* ' used his Brother *Numitor* tyrannically, he killed his Son *Enitus* at a hunting Match, ' and made his Daughter *Sylvia* Priestess of *Juno*. She proved with Child, and had ' at a Birth two Sons, *Remus* and *Romulus*, and declared to the Tyrant her Uncle, ' that *Mars* was their Father. *Amulius* fearing the Children might one time de- ' throne him, ordered them to be thrown into the River *Tiber*; the Waves threw ' them









Maffei



The Justinian Gallery



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Abbé de Fontenay



Montfaucon



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‘them on the Shoar near to which a Wolf suckled her young ones, which she presently left to suckle the Children. *Faustulus* perceiving this, took them, and brought them up.’ *Plutarch* in his *Parallels* relates a Fact very like this, which hapned in *Arcadia*. *Philonome*, the Daughter of *Nyctimus* and *Arcadia*, went a hunting usually with *Diana*. *Mars*, in the shape of a Shepherd, made his Addresses to *Philonome*, succeeded, and she proved with Child and had two Boys, but fearing her Father’s Anger, she threw them into the River *Erymanthus*. The Infants fell into a hollow Oak, where a Wolf with her young ones lay; the Wolf suckled them; and the Shepherd *Tyliphus* discovering it, took the two Infants and brought them up; they were call’d *Lycastrus* and *Parrhasius*, and they succeeded their Uncle in the Kingdom of *Arcadia*.

V. *Bellona* is called by the *Greeks* *Ἐννο*, *Enyo*. Some say she is *Mars*’s Mother; others, his Sister; and others, his Wife. *S. Austin* calls her his Sister and Wife both. And others again think her to be his Nurse, or his Daughter. *Mars* is stiled *Enyalios*, which seems to favour their Opinion, who believe *Enyo* or *Bellona* to be his Mother. *Hesiod* says, she was the Daughter of *Phorcys* and *Ceto*. She is the Goddess of War, like *Pallas*; and her Business is to prepare *Mars*’s Chariot and Horses, when he is going to Battle. *Bellona*’s Image, which is very seldom met with, cannot easily be distinguish’d from that of *Minerva*. The two first <sup>13, 14</sup> which we shall publish here, are the Reverse of *Mars*’s Head on two Medals of the *Bruttians*. She appears armed with a Spear and Shield, in a long Habit falling down to her Ancles. PLATE XXXV. The three next Images represent three *Bellonarii*, <sup>1, 2, 3</sup> or Priestesses of *Bellona*. The Image of the Goddess is placed before them on a Pillar. Since we shall treat particularly about these *Bellonarii* in the second Volume, we shall omit saying any thing more here. <sup>1, 2, 3</sup>

## C H A P. VIII.

I. Several *Mercurys* in *Authors*. II. His Offices, and the ways of representing him. III. Some singular Images of *Mercury*. IV. The Ram and the Cock his Symbols. V. Also the Tortoise, in several Monuments. VI. The History of *Mercury Criophorus*. VII. *Mercury* in Company with other Gods. VIII. *Mercury* in a Chariot drawn by two Cocks. IX. His Names.

I. THERE are a great many Opinions about the Origin of this God, who is called by the *Greeks* *Ἑρμῆς*, *Hermes*; and perhaps this difference of Opinions hath occasion’d Mythologists to think there were several of this Name. ‘There is one *Mercury*, says *Cicero*, who is the Son of *Coelus* and *Dies*; another, the Son of *Valens* and *Phoronis*, this is he who resides beneath the Earth, and is called *Trophonius*. The third is the Son of *Jupiter* and *Maia*. This *Jupiter* is the third among those we reckon’d up before; and of this *Mercury* and *Penelope*, *Pan* was born. The fourth is the Son of *Nilus*, whom the *Egyptians* think it unlawful to Name. The first, worshipped by the *Pheneatæ*, is he who killed *Argus*, and for that reason obtained the Empire of *Egypt*, and gave the *Egyptians* their Laws; and taught them the use of Letters. The *Egyptians* call him *Thoyth* or *Touth* or *Thoth*, and the first Month of their Year is called by his Name.’ *Laetantius* the Grammarian reckons up but four; the first the Son of *Jupiter* and *Maia*; the second of *Coelus* and *Dies*; the third of *Liber* or *Bacchus* and *Proserpine*; the fourth of *Jupiter* and *Cyllene*, who killed *Argus*, and fled afterwards into *Egypt*, as the *Greeks* say, and taught the *Egyptians* the use of Letters. The *Mercury* men-



tioned by the greatest part of the Ancients, and to whom the Poets attribute all the Actions that pass under the Name of *Mercury*, is the Son of *Jupiter* and *Maia*; to him principally Temples were built, and Altars and Statues erected.

II. No Deity hath more Offices ascribed to him than *Mercury*. He had Functions by Day and by Night. He was the God of Merchants and Thieves, and therefore he is generally pictured with a Purse in his Hand. As the grand Manager between the Gods and Men, he carries his *Caduceus*, the Symbol of Peace, which is a Rod wreathed round with two Serpents, with their Heads meeting over the top of it; he hath Wings on his Cap, and sometimes on his Feet, and frequently on his *Caduceus*. Some Figures of him have Wings on all the Parts mentioned, some on two, and others only on one; the meaning of these Wings was to express his Swiftmess. He conducted to Hell, or to the *Elysian* Fields, the Souls of deceased Persons; and when the case required it, brought them back again. The Vigilance which it was necessary for him to have, to execute so many Functions, made him have the Cock for his Symbol. He was likewise esteemed the God of Shepherds, and therefore had a Ram pictured with him. Several Authors make him the Inventor of Letters. Others attribute to him the Invention of Sorcery, Astronomy, Physick, and of a Musical Instrument called the *Testudo* or Tortoise, and for this reason he is often represented with a *Testudo* in some Monuments, which we shall publish, and such as have been hitherto either unknown or not taken due Notice of. He is pictured like a young Man with a handsome Face, and an easy Shape, sometimes naked, and sometimes with a *Pallium* on, which generally doth not cover his Nudity. He often wears a Hat called the *Petasis*, with Wings to it. The first Figure hath Wings on his Head<sup>4</sup>, and a Purse in his Hand. The second<sup>5</sup> wears the *Petasis* with Wings, and hath the *Caduceus* and a Purse. The third<sup>6</sup>, which hath only Wings on the Head, and a Purse in the Hand, is a fine Piece; these three belong to our Cabinet. In the next Image<sup>7</sup>, *Cupid* is placing the Wings on *Mercury's* Feet. The first<sup>8</sup> of the three following is remarkable for the Ornament on the Head between the Wings; the second<sup>9</sup> for the Symbol of the Cock, denoting *Mercury's* Vigilance; and the last, <sup>10</sup> besides the Cock, hath a Ram, which is frequently represented with him.

12, 11 Two *Mercurys*<sup>11, 12</sup> covered on all sides with their *Palliums*, have a winged *Petasis* on their Head, and a Purse in their right Hand. These *Mercurys* cover'd thus all about, are to be met with frequently. I have taken Notice of two Statues of this God covered thus with their *Pallium*, in the Entrance of the *Vinea Farnesiana*, at Rome. The *Mercury*<sup>13</sup> between those two is remarkable both for the manner of wearing the *Pallium*, and for having a Staff instead of a *Caduceus*, with a sort of Flower at the end of it. The three *Mercurys*<sup>1, 2, 3</sup> which follow have nothing particular; excepting that the Bust in the middle hath a Hat without Wings, which is what we seldom observe. Another *Mercury*<sup>4</sup> is cover'd all about with a *Pallium*; his Hat and Wings have something unusual in them. The second<sup>5</sup> is a common one. The Purse and Wings of the third<sup>6</sup> are not made like those of the rest. The fourth<sup>7</sup> is very extraordinary for the shape of his Hat and Wings; instead of his *Caduceus* he hath a *Baton* in each Hand.

PLATE  
XXXVI.  
3, 2, 1

8 III. The next<sup>8</sup> is remarkable for the Beauty of the *Design*. He leans on a Club, the Symbol of *Hercules*, and holds a Scroll in his left Hand; there is some Allegory meant, which is difficult to be found out. The Bust of *Mercury*<sup>9</sup> which follows, is remarkable for the *Petasis*, and for the Wings, which are of an unusual Figure. *Mercury* sitting on a Rock is exhibited on the reverse of a Medal<sup>10</sup>; and in the next Image which follows, where he hath neither his *Caduceus* nor *Petasis*<sup>11</sup>; but the Wings on his Feet, and the Purse, denote him sufficiently. We seldom meet with *Mercury* pictured sitting; his several Employs in Heaven, on





Bonanni



La Chaufte



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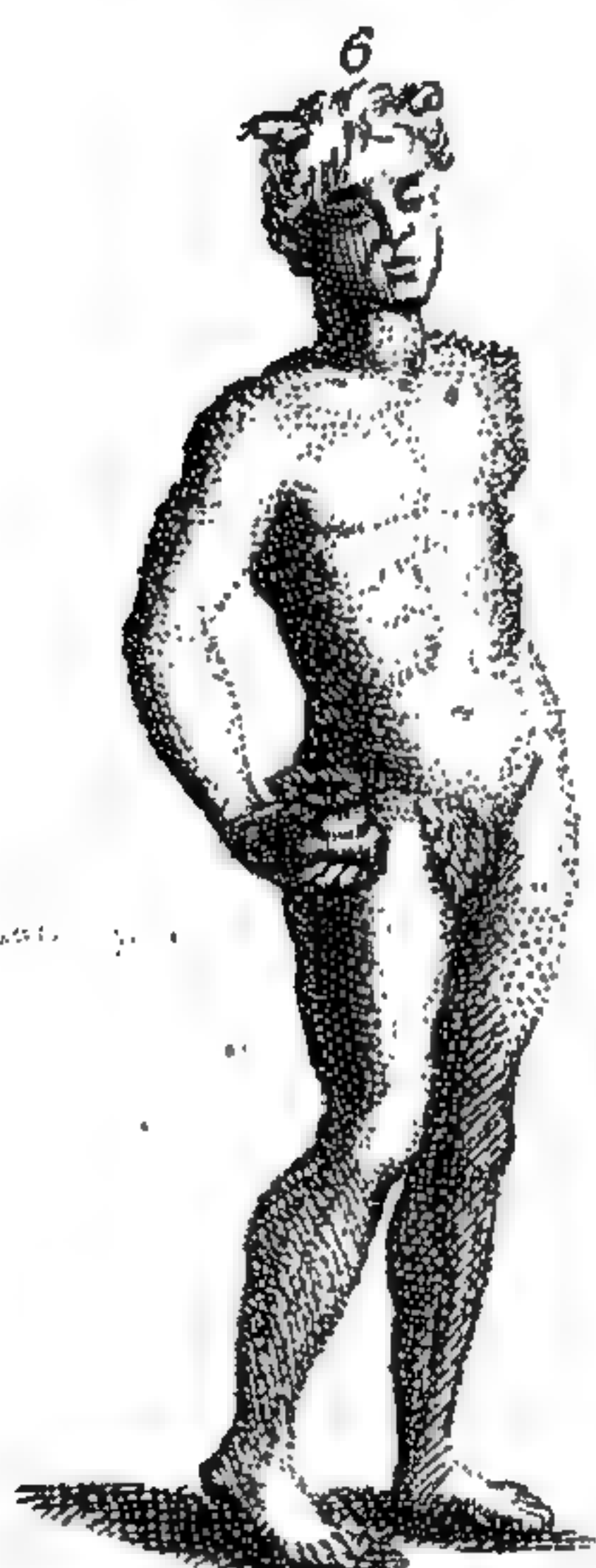
Bonanni



M. Foucault



La Chaufte



M. Boissot



M. Labbe (Fauvel)



Raccolta Maffei

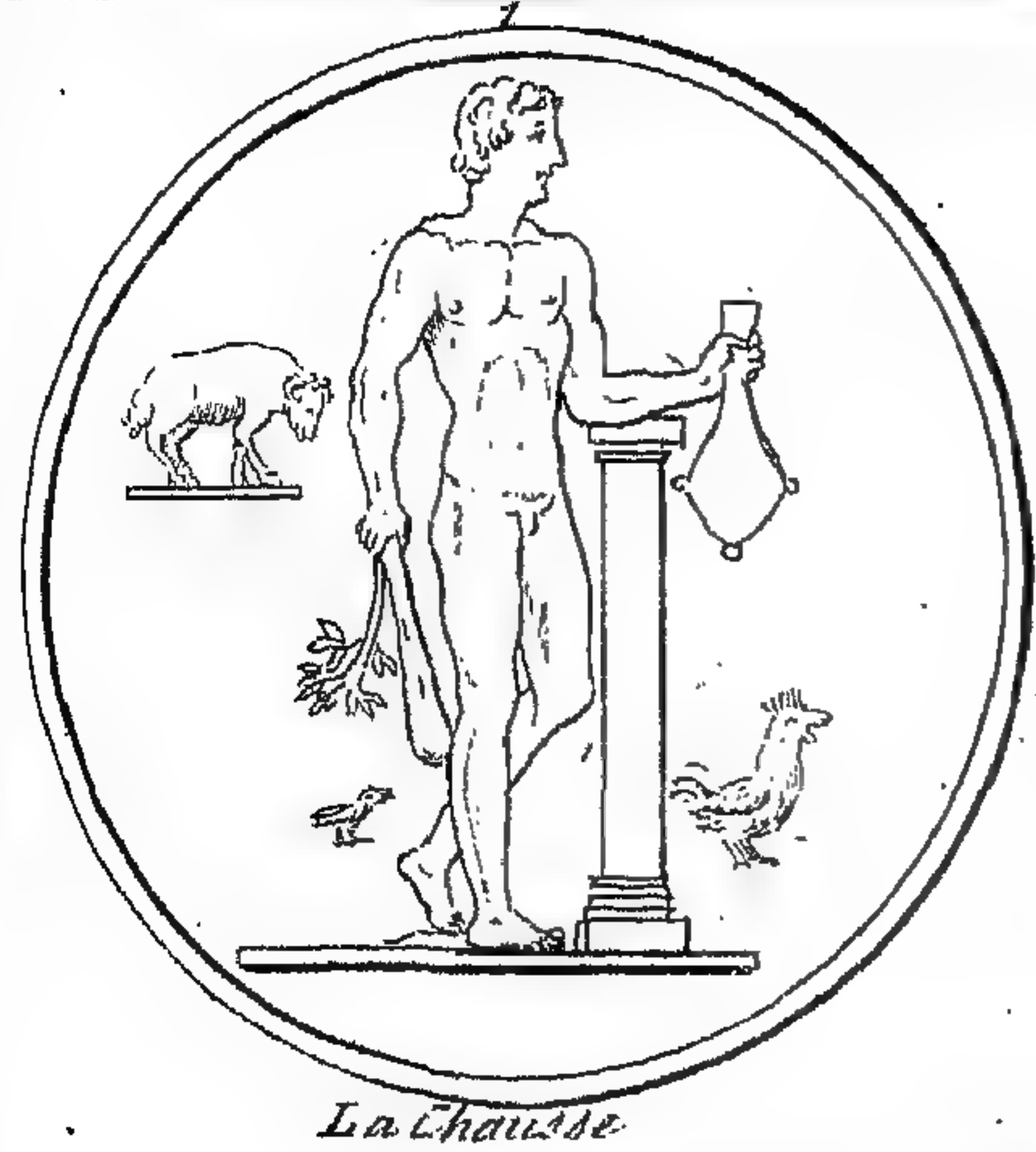


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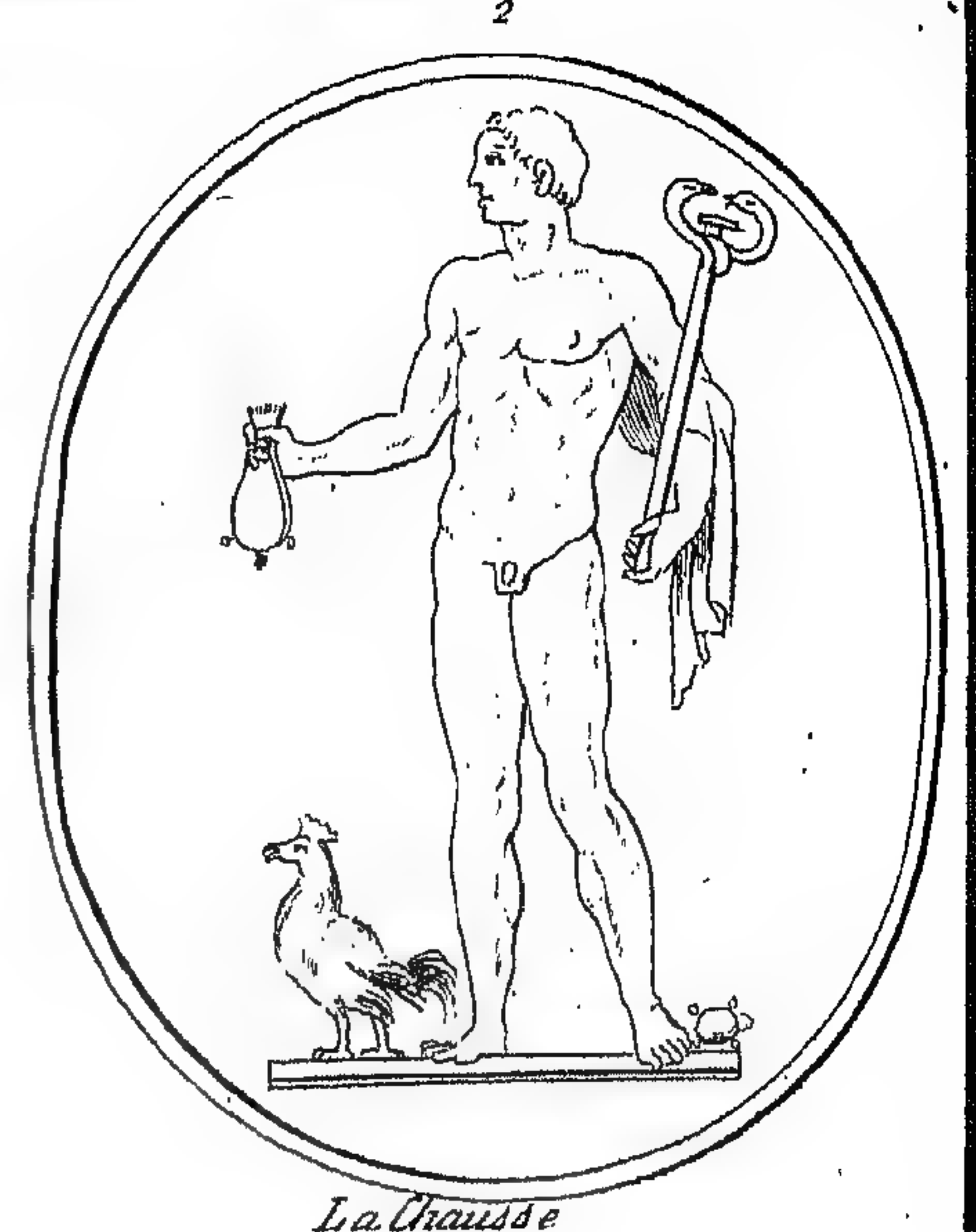




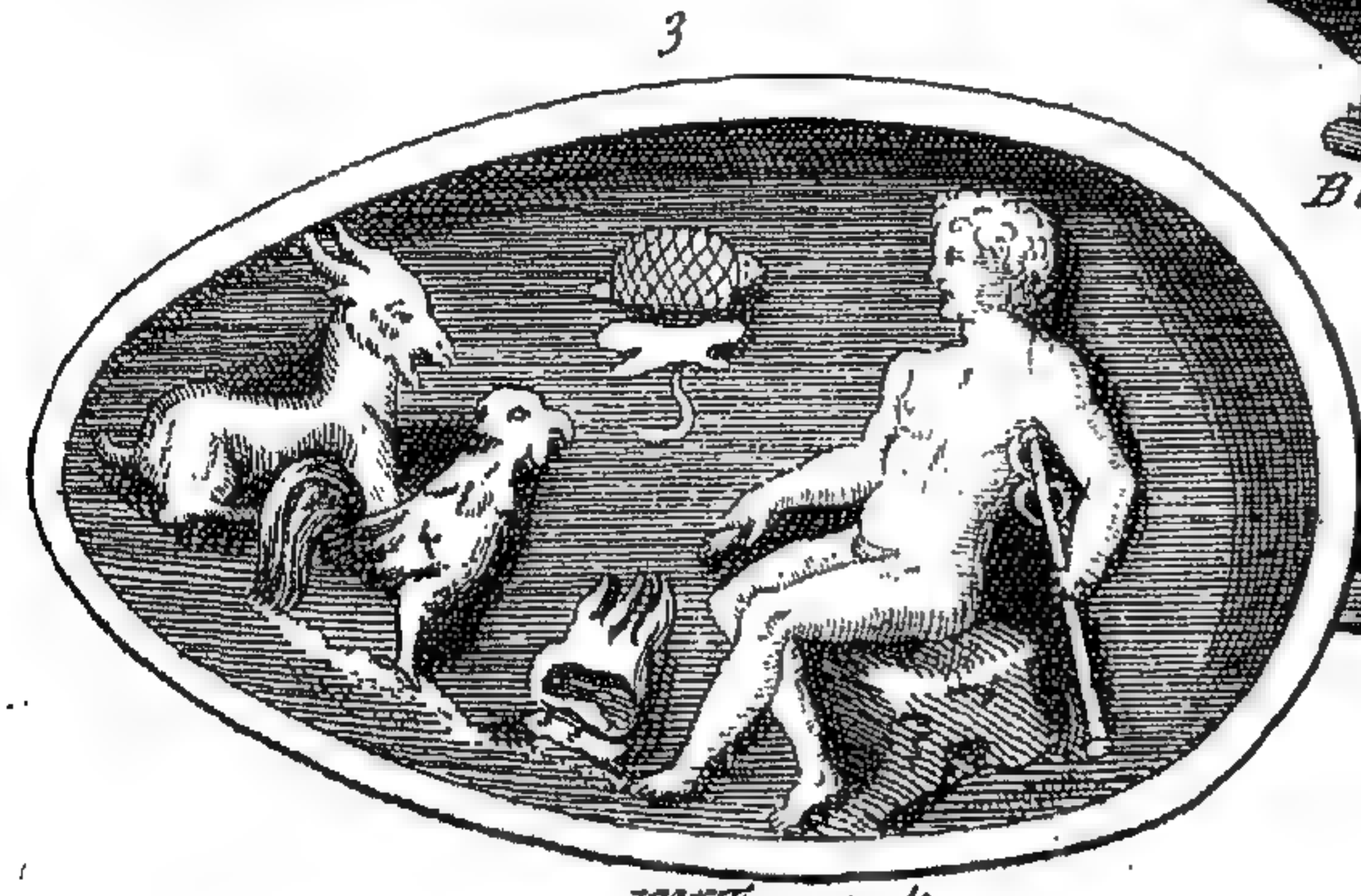
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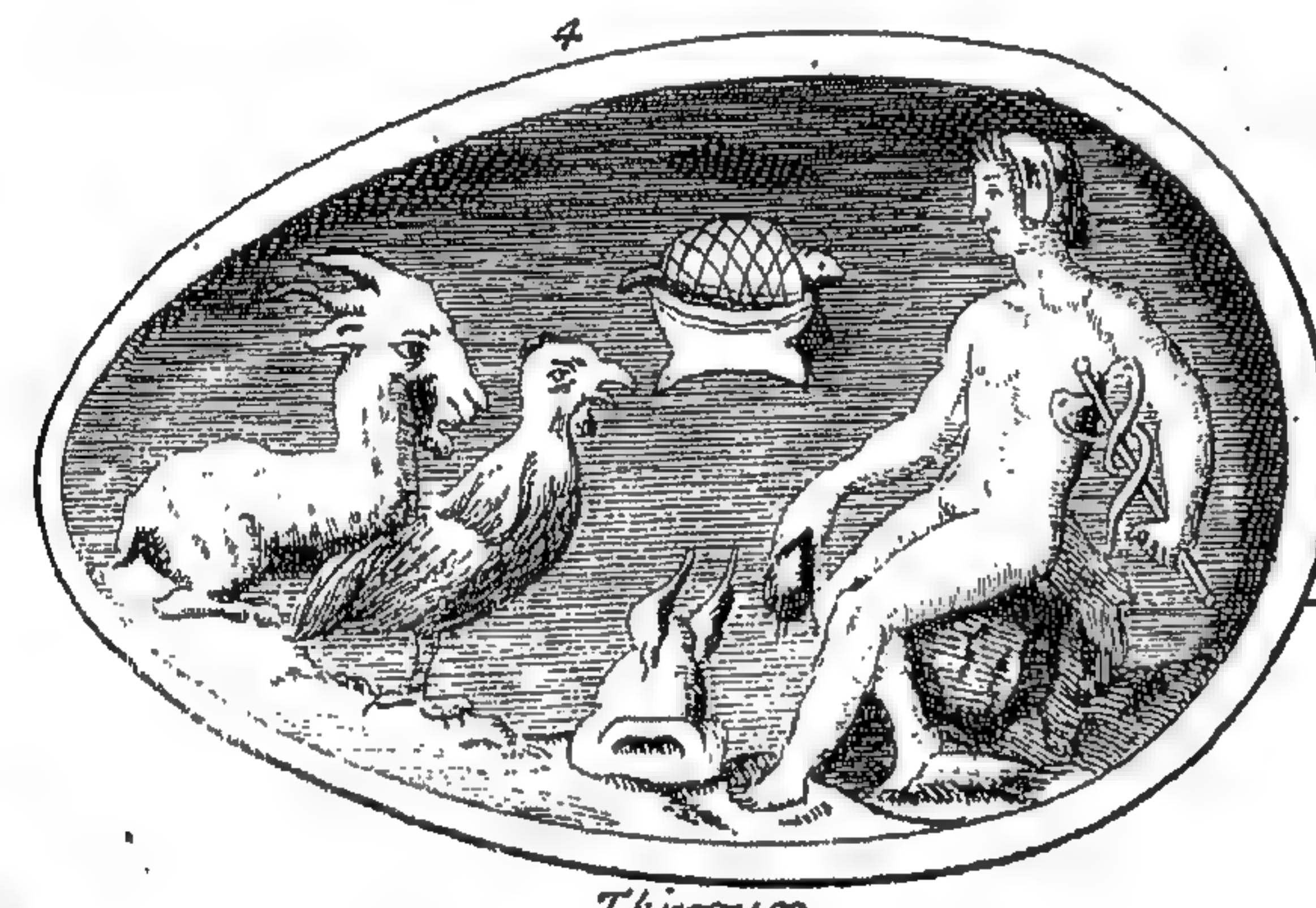
Bonanni



La Chausse



M. Foucault



Thiroux



Mss. de Peiresc



De Madame mère de Mar. le Regent



Signoli. Col. Antonine



M. Labre de Fontenay



Mss. de M. de Peiresc



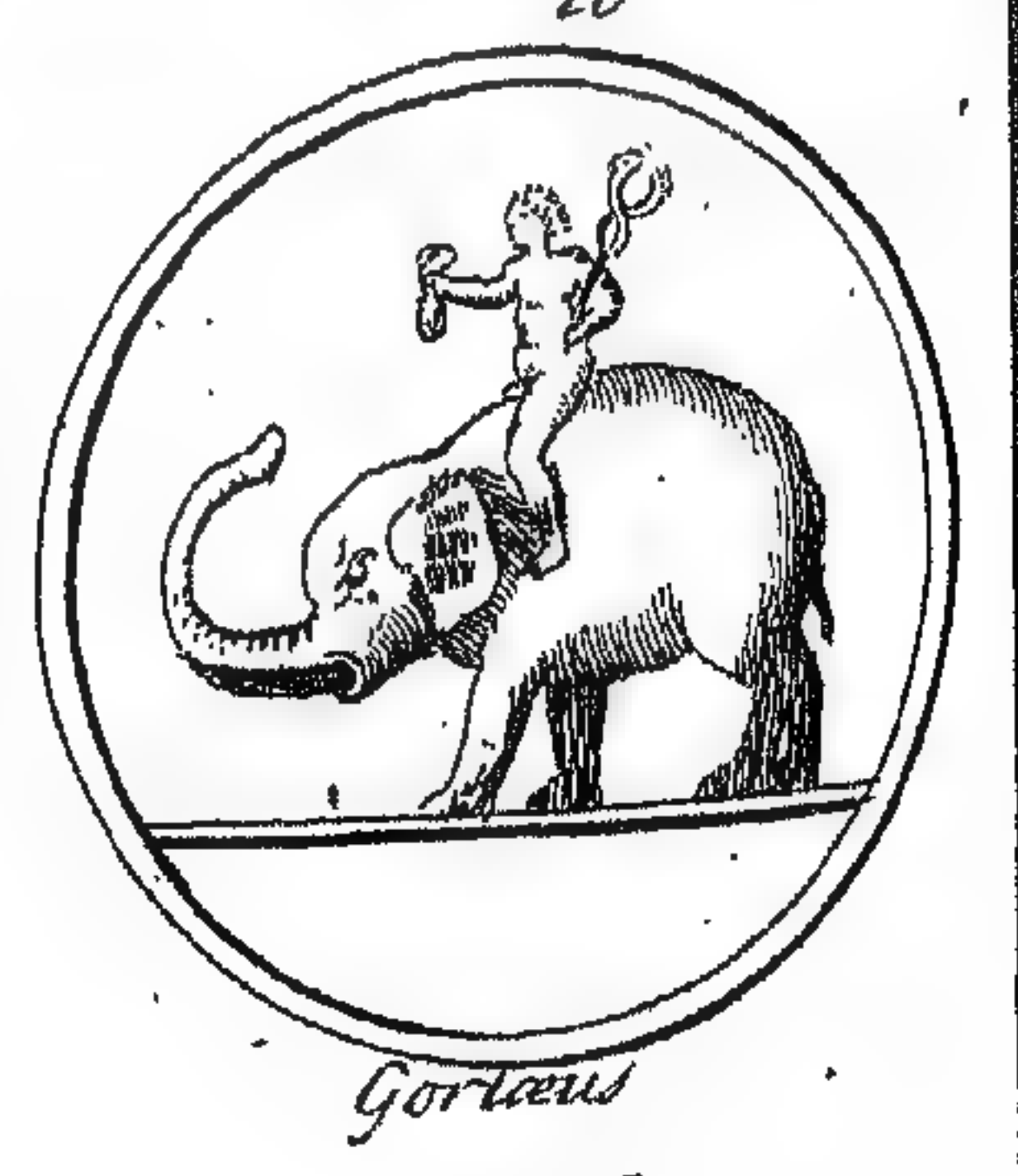
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Maffei



Gorlaeus



Gorlaeus



Gorlaeus



Gorlaeus



Gorlaeus



Gorlaeus



Gorlaeus



on Earth, and in Hell, keep him always in Action. *Mercury* is often pictured with a Cock; but to see him walking before a Cock, which is much larger than himself, is very extraordinary, and never met with but in the following <sup>12</sup> Image. <sup>12</sup> Perhaps this signifies, that Vigilance is the greatest of his Qualities. The Cock hath an Ear of Corn in his Bill; perhaps that intimates, 'tis Vigilance only which produces the Plenty of things necessary for human Life.

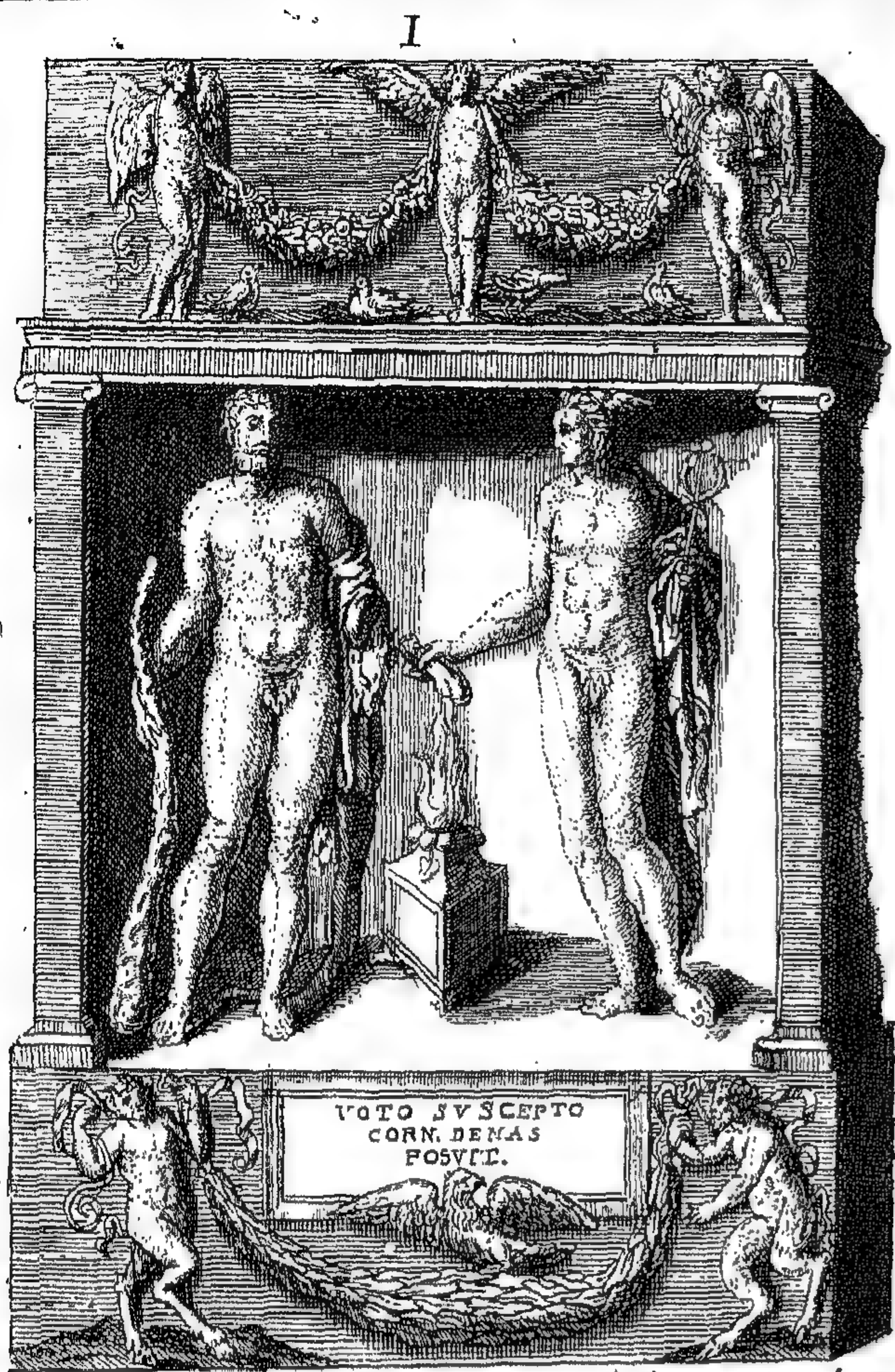
IV. The Ram is often pictured with *Mercury*, and is represented with him, PLATE says *Pausanias*, because he is the God of Shepherds. Two Figures exhibit him XXXVII. with the Ram and Cock; one of them deserves to be taken notice of. *Mercury* <sup>1</sup> leans upon a Pillar, hath a Purse in his left Hand, and a Club and an Olive-branch in his right. Before *Mercury* there is a Cock, and behind him a Ram and a Bird, probably a Raven. 'The Club, says the Author who published this Monument, is 'the Symbol of Fortitude and Honesty, Virtues necessary for Commerce; that is, of 'Credit among Merchants, and of Fortitude for bearing Misfortunes, Losses and Labours, which must be undergone in Voyages, in all which a Merchant must be firm 'and constant like a Pillar. The Olive-Branch denotes Peace, which is not only 'useful but necessary for Commerce; the Bird like a Raven signifies good Luck.' I cannot think of any better Explanation, nor am I satisfied with this I have given.

V. Near this *Mercury* there is another <sup>2</sup> with the Cock, and other usual Symbols, and a *Testudo* at his Feet besides. Nothing can be more curious than the two Images <sup>3</sup> which follow. They are two Antique Spoons of Silver, the one belongs to the Cabinet of M. *Foucault*; the other was dug out of the Ground at *Autun*, and was published by *Aubery*, in his History of *Autun*, a Book very scarce, almost all the Copies of it being destroyed or perished, because the Book was never quite printed; they are both so like one another in every thing, that we can scarce see any difference between them that may shew us they are two different Spoons, and that they were not both cast in the same Mould. In the Concave side of one, *Mercury* sitting on a Rock, hath a Purse in one Hand, and leans his left Arm against his *Caduceus*: He wears on his Feet his *Petasis* with Wings; before him stands a Cock, and also a Goat, an Animal which is sometimes pictured with him as well as the Ram. Between the Goat and *Mercury* there is a Tortoise, which may be met with frequently in the Monuments of *Mercury*; tho' a Particular scarce taken notice of, till now by us. *Apollodorus* relates the Occasion of the Tortoise being represented with *Mercury*. 'After *Mercury* (says he) had stolen 'Apollo's Oxen, he hid them in a Cave, and killed two, and fixed their Hides up 'on the Rock; he dressed part of the Flesh for his Sustenance, burnt the Remainder, and went presently to *Cylene*. He found before his Cave a Tortoise feeding on 'the Herbs, he took it, pulled out all the inward Parts, and fixed Strings on the Shell, 'made of the Hide of the Oxen he had killed, and made a kind of Lyre.' This Instrument was called in *Latin*, *Testudo*, or the Tortoise, because the Shape of it very much resembled a Tortoise. We find a Tortoise on the Front of a Temple of *Mercury*; on the Reverse of a Medal of M. *Aurelius*, together with the Ram and Cock. The Tortoise is also expressed plainly in some Medals; but the Smallness of the Figures, confined to so little room, hinders us from distinguishing them in all. The Tortoise appears very plain in two Medals of Abbot *Fontenay*; and I have observed it in some others. A Monument published by *Vignoli*, exhibits *Mercury* 'with all his Symbols, with the Tortoise on one side of him, and the Ram on the other. The next Bust <sup>7</sup> was published by *Bonanni* for a *Mercury*; and he grounds his Opinion on this, that the Hat or Bonnet he wears hath a Border on each side, which seem to have been designed for Wings. The Reader will judge whether it be a true *Mercury* or no.

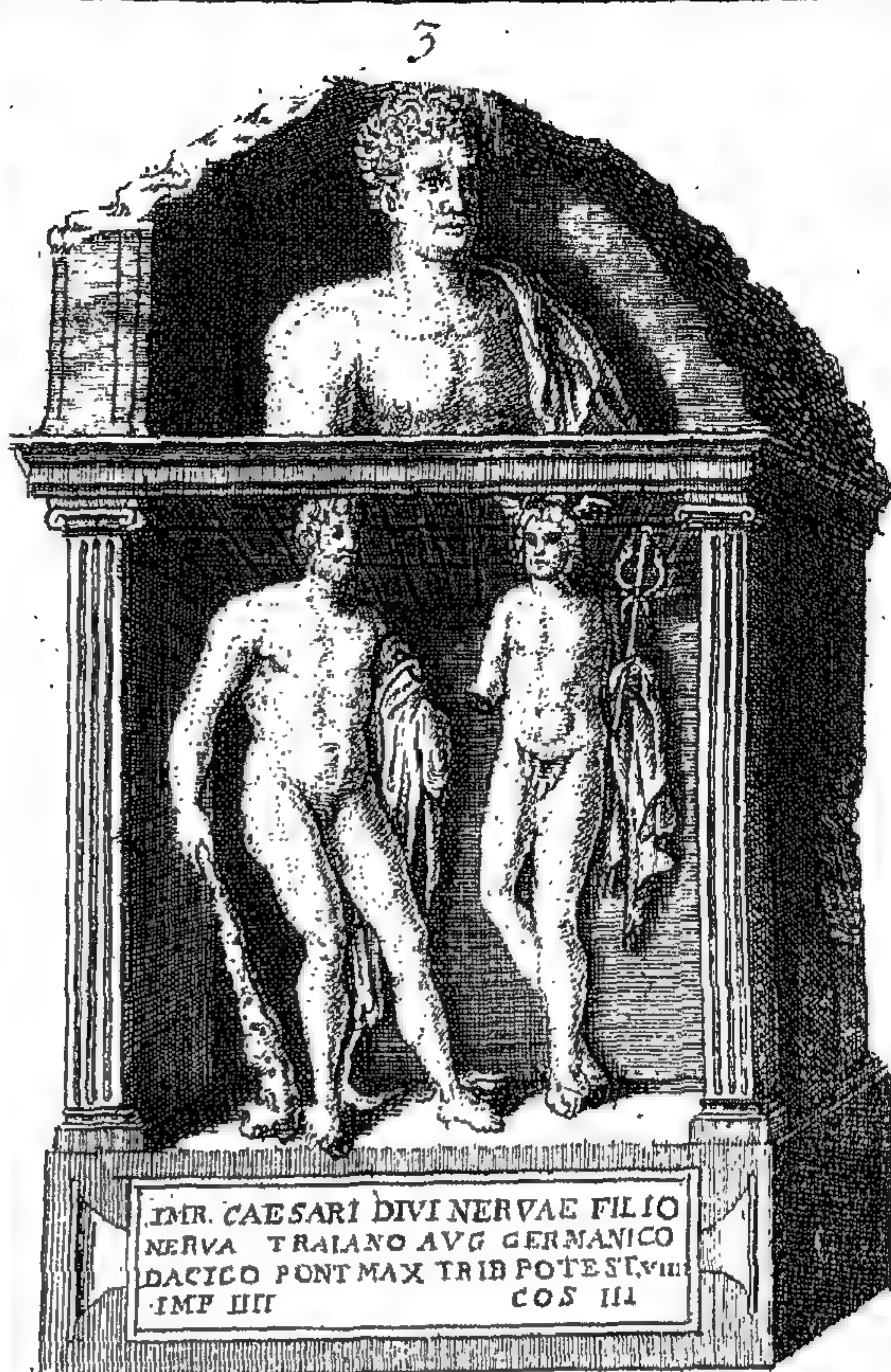


- VI. *Pausanias* speaks of a Temple of *Mercury Criophorus*, or the Ram-carrier; he was styled so, because he prevented a City from being desolated by a Plague, by carrying a Ram round about its Walls: For this Reason, says the same Author, *Calamides* made for the People of *Tanagre* a *Mercury* carrying a Ram. Upon this Account, at the Feast of *Mercury*, the handsomest young Man in the City carried a Ram on his Shoulders round the Walls. Yet, on the contrary, we see
- 8 here *Mercury* lying down<sup>a</sup> upon a Ram, which seems to sink beneath his Weight. *Mercury* leans with his Arm on the Ram's Head, and hath the *Caduceus* in his
- 9 right Hand; the Purse is in the Air on the left side. Another *Mercury*<sup>b</sup> taken
- 10 from a Gem hath nothing remarkable; but the next, riding upon an Elephant<sup>c</sup>, is singular enough; I believe this Representation is merely the Caprice of the Artist. The Figures which follow are very singular. *Mercury* appears charged with Symbols and Ornaments, some of which belong to other Deities, yet not enough
- 11 to make them *Panthean* Figures. The Bust<sup>d</sup> hath a *Petasis* of an extraordinary Make, with two Wings, between which there is the Head of a Swan, a Bird sacred to *Apollo* and *Venus*; at the two Ends of the Shoulders, something like two *Cornucopia's* charged with all sorts of Fruit appear. The *Cornucopia* is very seldom pictured with *Mercury*, yet seems proper enough to him, both because he is the God of Merchants, and of Gain; and because his Cave (as we find by the Verses ascribed to *Orpheus*) was full of all sorts of Goods. The following Images taken from Gems seem to be merely Caprices of the Gravers. *Mercury* is exhibited with
- 13, 12 his usual Symbols, with a Rod<sup>e</sup>, with a Globe<sup>f</sup>, with a Torch, and a Branch of a
- 15, 14 Tree; or with a Cock<sup>g</sup>, a Porcupine, and a Crab, or with some Instrument<sup>h</sup> which
- 16 cannot be distinguished; or lastly, with a Man<sup>i</sup>, and presenting him two Goblets.
- PLATE XXXVIII  
I VII. *Mercury* is represented with *Hercules*<sup>j</sup>; each God having his own Symbols. The Club, which denotes Strength, is on one side; and the *Caduceus*, which signifies Traffick, on the other. The Figure with the Club hath also Spoils; and that with the *Caduceus* hath a full Purse in his other Hand: This is the Reward of Strength and Management. When both these meet together, as in these Images, they bring Prosperity. This is a certain Maxim; but we are not sure the Artist intended to express it.
- 2 The next Figure<sup>k</sup> exhibits *Mercury* in a very unusual Office. A young Child naked sits upon a Goat, holds one of its Horns with one Hand, and lifts up the other in the Air. *Valerianus* the younger is represented in much the same manner on the Reverse of a Medal, with this Inscription, *Jovi Crescenti*. Perhaps he himself is pictured here, which yet I am not sure of. *Mercury*, who goes before, hath a *Cornucopia* in one Hand, and in the other a *Caduceus*. The Sun follows, with a Torch in each Hand. The Inscription gives some Light towards explaining it; *Bonæ Spei Augusti votum*. Intimating, that it is desired and hoped this young Prince will govern the Empire with Prudence and Dexterity, which are implied by the *Caduceus*; and will occasion Plenty, denoted by the *Cornucopia*; and enjoy a long Life, which seems to be presaged by the Sun with two Torches.
- 3 *Mercury* and *Hercules* are again placed under a Bust<sup>l</sup>, either of the Person who erected the Monument, or of *Trajan* to whom it is erected, tho' the Head doth not resemble *Trajan*; but that might happen by the Inadvertence of *Boissard*, who first made a Draught of this Monument. The unusual kind of *Petasis* which the
- 4 next *Mercury*<sup>m</sup> hath, is the only Reason of our placing him here: We find some more Heads like this in other Medals. The two round Marks signify two Ounces, as we shall shew when we come to treat of the *Roman Afs*. The Infant which *Mer-*
- 5 *cury*<sup>n</sup> carries in his Arms, is *Bacchus* just born, or perhaps the Soul of a Child he is carrying to Hell. It was one of *Mercury's* principal Offices to conduct Souls to the *Elysian* Fields, or to Hell: We shall observe him frequently employed thus in  
the





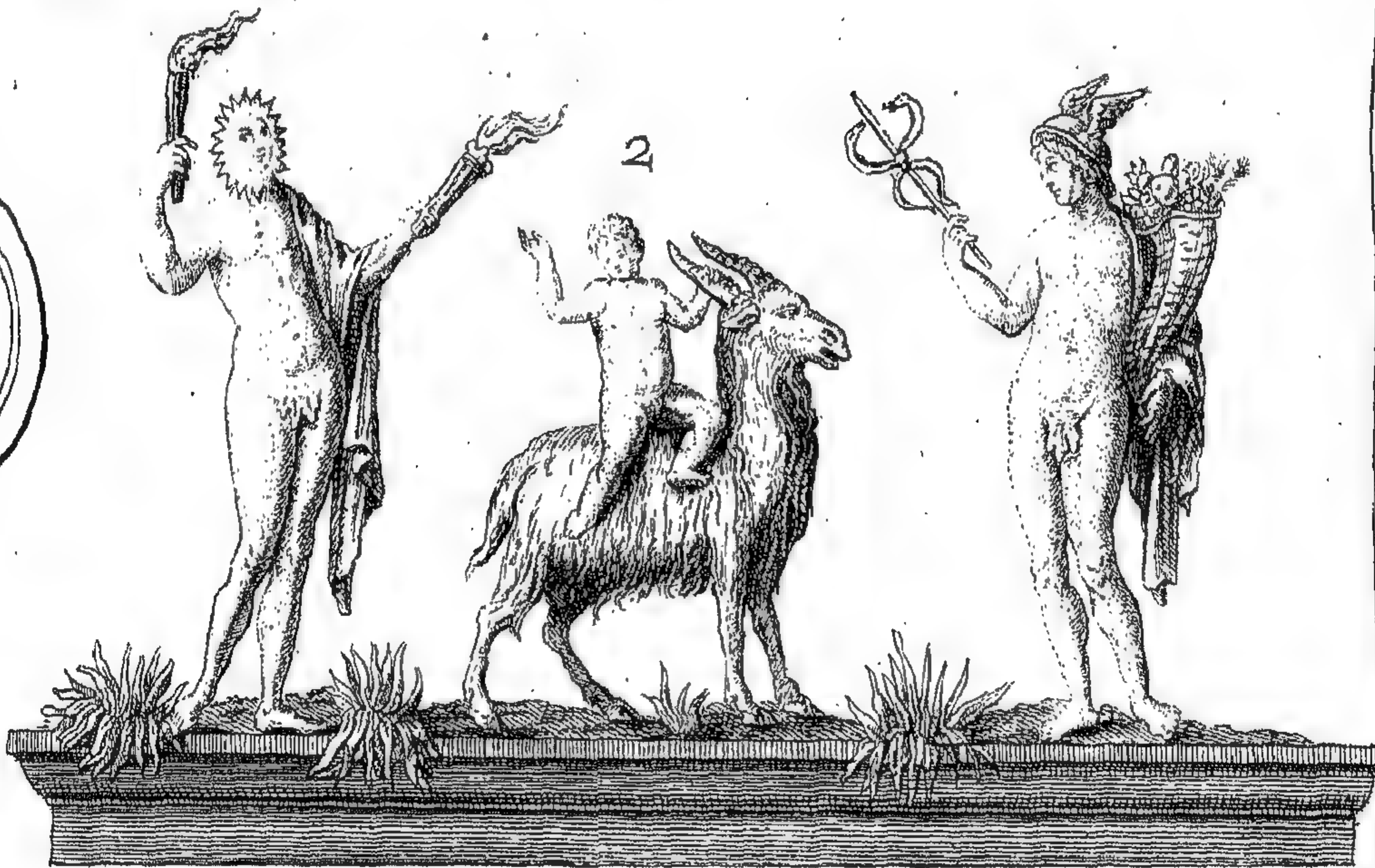
Boissard



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La Chaussée



La Chaussée

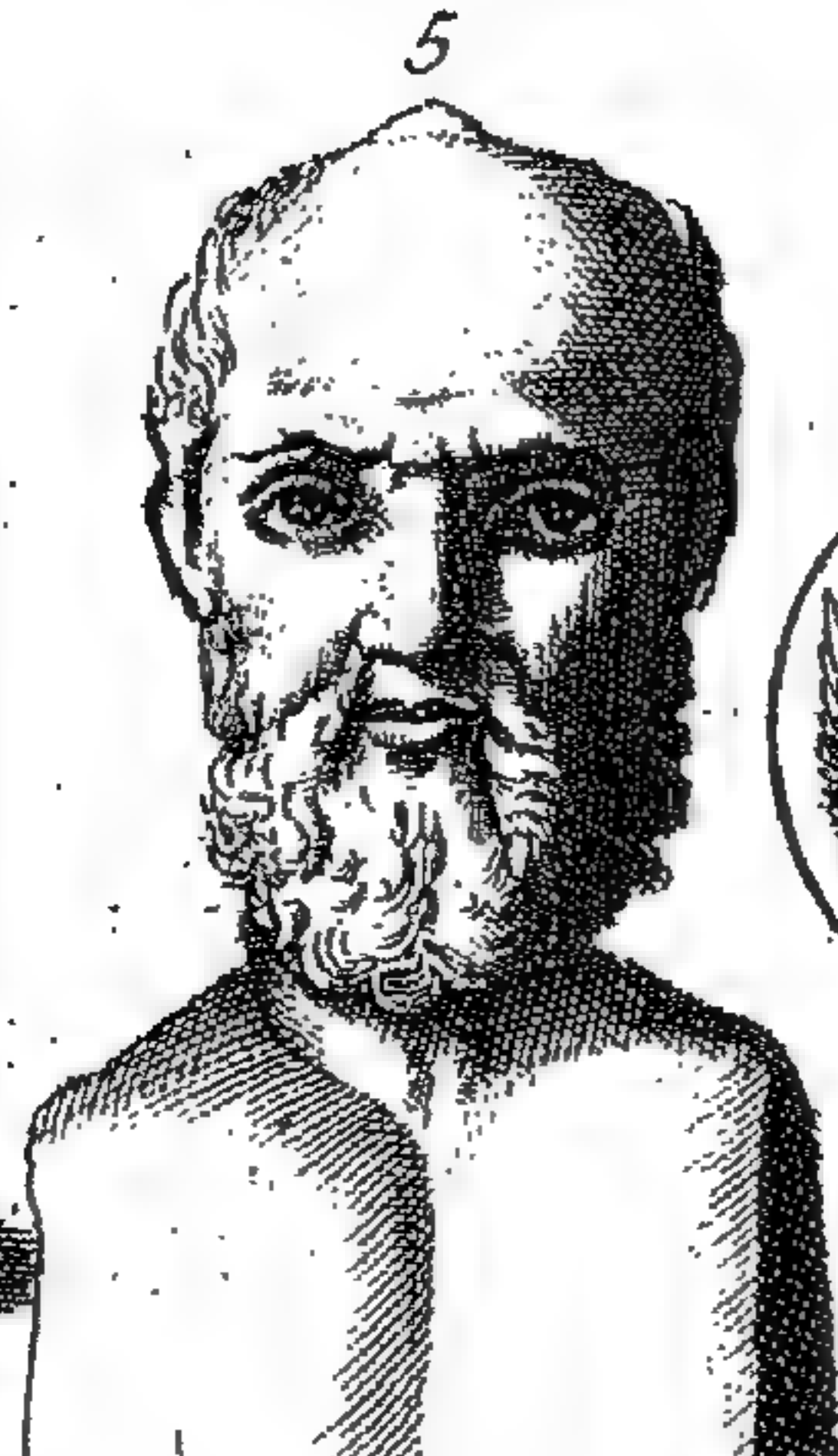
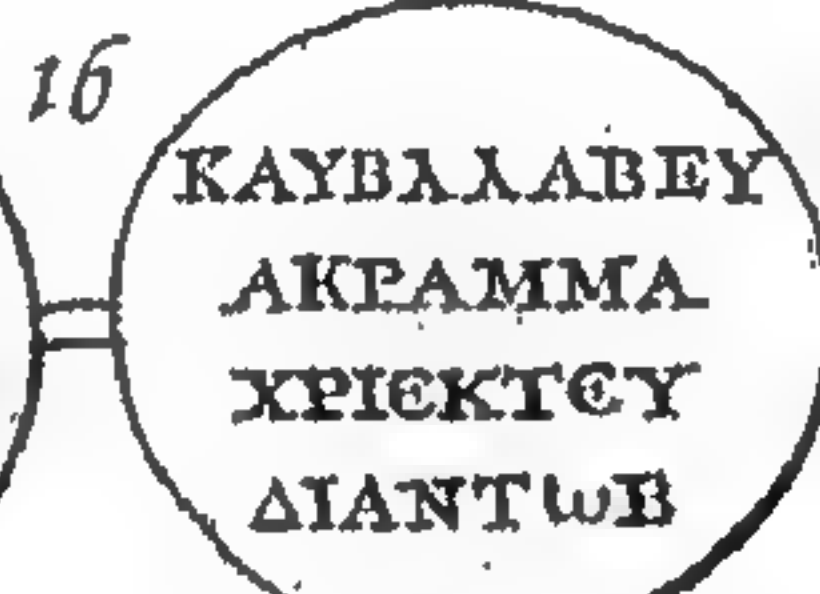
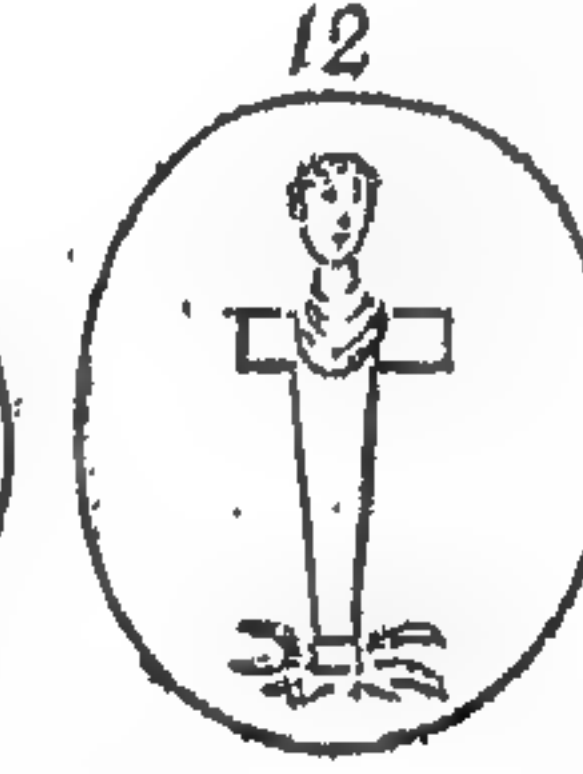
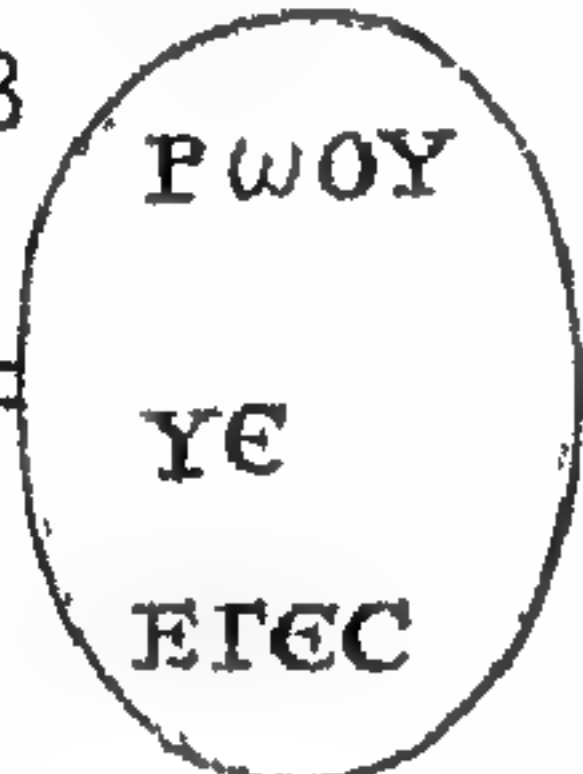


Maffei



P Chamillard







the Fifth Volume. A small Statue of *Mercury* <sup>6</sup> holds a *Caduceus* and a *Cornucopia* in his right Hand, and a Purse in his left; he hath on the Wings of his *Petastus* a Crescent, which is not usual in the Images of *Mercury*, but is proper enough to the God of Thieves, and a Thief himself, and who as Manager between Heaven, Earth and Hell, was obliged to go by Night as well as by Day.

*Mercury* and *Minerva* are often placed together, the God of Eloquence and the Goddess of Wisdom, and pictured embracing <sup>7</sup> each other. The Attributes of these two Deities are easily united. They are represented thus in a Gem of *Gorlaeus*. *Mercury* and *Fortune* are together in the next Image <sup>8</sup>; *Mercury* presents his Purse to *Fortune*. It is easy to see the Relation the God of Merchants hath to the Goddess *Fortune*. I have nothing to say about the small *Mercury* <sup>9</sup> which follows, only that it was made either by *Dioscorides*, or for him. *Mercury* and *Fortune* are pictured together in the next Figure <sup>1</sup>; we see both their Heads in the Monument: *Fortune* hath no Symbol; and is known here only by the Inscription, <sup>1</sup> which is somewhat defaced, and seems to have been *Fortunæ Revertenti*; To Returning Fortune. It is a Vow of *Caius Antius*, Son of *Titus*, praying *Fortune* to return: Probably the Vow of a Merchant. The same Image is in the Cabinet printed by M. *Petan*, but very unlike this here. The Inscription is so corrupted there, that it is difficult to make any Words out of it. This Stone was found in *France*, as also the next, which was dug up at *Beauvais*. It is very remarkable for being the only Figure <sup>2</sup> which exhibits *Mercury* with a Beard, holding a Purse in his right Hand, and a *Caduceus* in his left. *Caius Julius Healissus*, who consecrated this Monument to *Mercury Augustus*, intended to have represented the very Face of the reigning Emperor; but as the Figure is not done by a good Hand, there is no distinguishing which Emperor this is. *Healissus* here fulfills a Vow he had made, as appears from the Letters *V. L. S. M. Votum Luvbens Solvit Merito*.

VIII. *Mercury* riding in a Chariot drawn by two Cocks <sup>3</sup>, goes early to his usual Employ. The large Star intimates it is Morning, which Conjecture is confirmed by the Cocks. The Inscription consists of Letters which signify nothing, and seem entirely like the Inscriptions of the Stones of the *Basilidians*, called *Abraxas*. The next *Mercury* is remarkable <sup>4</sup> for the Eagle he holds in his left Hand. It is properly the Symbol of *Jupiter*; but why it is given here to *Mercury* I cannot discover. The Name *Nicephorus*, which we find here in Greek Characters, but abbreviated, signifies Victorious, and is either an Epithet of *Mercury* Victorious, by the help of *Jupiter*, denoted by the Eagle, or is the Name of the Person who caused the Gem to be graven.

IX. *Mercury* is called *Argeiphontes*, because he killed *Argus*: We shall see the History of this in the Story of *Isis*: *Charidotus*, because he conferred Graces; *Cyllenius*, from a Place called *Cyllene*; *Diactorus*, because he was the common Messenger of the Gods: *Cerdemporus*, as being the God of Merchants; *Chthonius*, because he went to Hell; or, according to others, because he went upon the Earth; this last Sense agrees better with the Etymology of the Word.

*Lucian* says *Mercury* stole *Neptune's* Trident, *Mars's* Sword, *Vulcan's* Tongs, and *Jupiter's* Sceptre; and would have stole his Thunderbolt, only he was afraid of being burnt.



## C H A P. IX.

I. *The Origin of the Hermes's.* II. *Several Figures of them;* Hermeros. III. *Hermathena, Hermosiris, Hermanubis.* IV. *An Hermathena of the Cabinet of St. Germain des Prez.* V. *Hermapollo, Hermarpocrates, Hermeracles, Hermaphroditus, Jupiter Hermes or Terminus.*

- I. **T**HE *Hermes's*, or *Hermæ*, were square Statues of *Mercury*, generally without Arms or Legs, yet sometimes with their Arms, and a human Shape to the Middle, tho' rarely in this manner. *Servius*, the Commentator on *Virgil*, says, *Mercury* happening to be found a-sleep on a Mountain, had both his Hands cut off; and because the *Greeks* call those who are maimed of any of their Limbs *Κύλλος*, *Cyllos*; therefore *Mercury* was called *Cyllenius*. The Mountain also took the same Name from this Accident. At *Athens*, *Hermes's* were placed before the Doors of Houses, and before the Temples. But *Cicero* tells us, it was unlawful to put them on Sepulchres. The Use of these *Hermes* was very common in *Greece*, and afterwards in *Rome*.
- 5, 6 II. The two first here <sup>5, 6</sup> seem to be Heads of some great Men not known by their Faces, which were frequently fixed on the top of a square Pillar; between  
7 them two is a *Hermeros* <sup>7</sup>, which we may know by his Wings to be compounded  
9, 8 of *Cupid* and *Mercury*. The seven *Hermes* <sup>8, 9</sup> which follow, published by *Spon-*  
12, 11, 10, *nus*, are scarce to be distinguished <sup>10, 11, 12</sup>, by reason of their Smallness <sup>13, 14</sup>. They  
14, 13, placed upon these square Statues the Heads of various Gods, and sometimes those of famous Philosophers, Poets, and other great Men. When it was a Head of *Minerva*, who was called in *Greek* *Athena*, it was named an *Hermathena*. Those which had *Apollo's* Head were called *Hermapollo*; and those *Hermeros* which had *Cupid's* Head, because he was named *Eros* in *Greek*. Those were called *Hermeracles*, *Hermanubis*, *Hermosiris*, and *Hermarpocrates*, which had the Head of *Hercules*, or *Anubis*, or *Osiris*, or *Harpocrates*.
- 15 III. The small Figure <sup>15</sup> published by *Sponius* is a *Hermathena*, or one made of  
16 *Mercury* and *Minerva*. The next <sup>16</sup> is a *Hermosiris*, or an *Osiris* with a Hawk's Head, holding a *Caduceus*, the Symbol of *Mercury*, and with an Eagle by his  
17 side. Afterwards, on the Reverse of *Serapis* there is an *Hermanubis* <sup>17</sup>, or an *Anu-*  
18 *bis* with the Symbol of *Mercury*, and a *Sistrum* in his Hand. *Hermeracles* <sup>18</sup>, or *Hercules* joined with *Mercury*, follows with his Club and Lion's Skin. These Names were not only given to these square Statues, but also in common to any other Statues which expressed *Mercury* and any other Deity together, or when the Symbols of *Mercury* were given to any other God.
- 19 IV. Such a one is the fine Statue <sup>19</sup> which follows, taken from the Cabinet of St. Germain des Prez: The Habit, Helmet and *Ægis* denote it to be *Minerva*; the Cock under the Crest, the Wings on the Helmet, the Breast of a Man, and the Purse, signify *Mercury*; therefore it is a compound Figure of *Mercury* and *Minerva*, named *Hermathena*. *Cicero* speaks thus of an *Hermathena*, in his first Epistle to *Atticus*. *Your Hermathena pleases me very much, and is placed so well, that your Gymnasium, or School for Exercises, seems to be consecrated to the Sun.* And again in the third Epistle to *Atticus*, thus, *What you write to me about the Hermathena pleases me very much.* It is difficult to explain what Relation this *Hermathena* hath to a Place consecrated to the Sun. *Pausanias* says, there was kept in the Castle of the *Eliaus* a Helmet of *Minerva*, with a Cock's Head upon it; which agrees exactly with this Figure, where the Crest of the Helmet is disposed in such



such a manner as to seem to be the Cock's Comb. We find another *Hermathena* on the Reverse of a Medal of *Augustus*, with Wings on the Helmet, the *Caduceus* in one Hand, and a Shield in the other.

V. *Hermapollo* was also composed of *Apollo* and *Mercury*, that is, a young Man with the Symbols of both Deities; the *Petagus* and the *Caduceus*, with the Lyre and Bow. But I never met with any such. *Hermeros*<sup>20</sup> is *Mercury* and *Cupid* together. We observed before a Head of this kind on a Base, now we see the whole Statue. A young Boy representing *Cupid*, called by the *Greeks* *Ἐρως*, hath a *Caduceus* in one Hand, and a Purse in the other, both Symbols of *Mercury*. *Hermarpocrates*, is *Harpocrates* with Wings to his Feet, the Symbol of *Mercury*. *Harpocrates*<sup>21</sup> is a God of the *Egyptians*, distinguish'd from others by his holding<sup>21</sup> his Finger on his Mouth, which is the Symbol of Silence; he holds a *Cornucopia*. We shall explain all this when we treat of the *Egyptian* Deities, in the Chapter of *Harpocrates*.

*Hermeracles*<sup>22</sup>, which we have already seen a little Figure of, made up of *Mer-*<sup>22</sup>  
*cury* and *Hercules*, occurs very often in Monuments. *Cicero* speaks thus in an Epistle to *Atticus*, (l. i. Epist. 8.) Send me, as soon as you can conveniently, the Figures and *Hermeracles* you speak of in your Letter, and whatever else you think proper for this place, which you know; but especially what is fit for the Place of Exercises. *Phornutus* says also, the Statues of *Hercules* and *Mercury* were worshipped in the *Palestra's* or Places for Exercises. We shall give here one of these kind of Figures, where *Hercules* with a Lyon's Skin is represented in a Human Shape down to his middle, and with the lower Parts ending in the shape of a square Pillar. Another *Hermeracles*, published by *Spon*, represents *Hercules* holding the Club in one Hand, and the Lyon's Skin in the other; the lower parts end in a *Hermes*.

*Hermaphroditus* was the Son of *Mercury* and *Venus*; this beautiful Youth, according to the Fable, which is well known, was beloved by the Nymph *Salmacis*, but could never be gained to her Wishes. The Nymph finding him one Day washing in a Fountain, leaped in to him, embraced him, and begged of the Gods that both their Bodies might be made one, in which both Sexes should be distinguished. She obtained her Prayer of the Gods, and also that all those who should wash themselves in that Fountain should become *Androgyni*, or both Man and Woman. *Jupiter Terminus*<sup>23</sup> and *Terminalis*, is a kind of *Hermes* with a<sup>23</sup>  
square Base: We sometimes meet with him on Medals. We have an antique Marble one, the Figure of which we give here. The Original is about half a Foot high.

These *Hermes's* are what the *Latins* call *Termini*, which means Boundaries, and were placed for Boundaries of Lands, and worshipped for Gods, and had unbloody Sacrifices offered to them. The Name *Hermes* was also given to those Stones which were fixed in the Earth, and called *Cippi* by the *Latins*, whereon they used to inscribe the Actions of such Persons as had done the Republick considerable Services. The *Athenians* bestowed such on *Cimon*, after his fortunate Expedition into *Thrace*, as *Plutarch* tells us in the Life of *Cimon*. The *Athenians* had *Hermes's* at the Vestibules of their Houses, and Temples. One Night (says *Thucydides*) the Heads of all the *Hermes's* in the City were cut off; strict Search was made for the Authors of this Impiety, in order to punish them; *Alcibiades* was suspected for this Fact, and obliged to fly for it, and continue in Banishment for some time.



## CHAP. X.

*I. Minerva or Pallas, called by the Greeks Pallas Athena; the Ancients mention several of the same Name. II. She was born of her Father's Brain, and how. III. She was the Inventress of the Art of War, and of building Houses: Her Symbols. IV. She was anciently represented sitting: Her Statues. V. Minerva represented after the Greek manner, and several others. VI. Minerva Polias. A Saying of Demosthenes on this Occasion.*

**I.** THE Ancients have ascribed several Origins to *Minerva*, who is called also *Pallas*, and by the Greeks *Pallas Athena*; or rather, acknowledged several *Minerva's*, of different Origins. *Cicero* reckons up Five. The first, the Mother of *Apollo*; the second, the Daughter of *Nilus*, who was worshipped by the *Saitæ* in *Egypt*; the third, she who was generated in *Jupiter's* Brain by himself; the fourth, born of *Jupiter* and *Coryphe* the Daughter of *Oceanus*, who was named *Coria* by the *Arcadians*, said to be Inventress of Chariots with four Horses; the fifth, the Daughter of *Pallas*, said to have killed her own Father, because he attempted to violate her; she was represented with Wings to her Feet, like *Mercury*. *Clemens Alexandrinus*, who enumerates Five *Minerva's* also, according to the Opinion of some of the Ancients, speaks of them something differently. The first, says he, was an *Athenian*, and the Daughter of *Vulcan*; the second an *Egyptian*, the Daughter of *Nilus*; the third the Daughter of *Saturn*, the Inventress of the Art of War; the fourth the Daughter of *Jupiter*, to whom the *Messenians* ascribed the Invention of this Art; the last, born of *Pallas* and *Titanis* the Daughter of *Oceanus*; who after having inhumanly killed her own Father fled him, and wore his Skin, as if it had been only a Sheep's Skin. There are several other Accounts of *Minerva's* Origin, of this kind, which frequently contradict and destroy each other.

**II.** But the most received Opinion among the *Greeks* and *Romans* is, that she was born of her Father *Jupiter's* Brain. Thus *Chremes* says to his Son *Clitipho* in *Terence*. 'Tho' you were born of my Head, as *Minerva* is said to be born of *Jupiter's*, I will never endure the Infamy and Scandal occasion'd by your Actions.' She leaped armed out of her Father's Head; and instead of the Assistance of a Midwife on this occasion, *Vulcan*, if we may believe *Lucian*, with a blow of his Hatchet, helped to bring her into the World. *Phornutus* says, *Jupiter* having devoured *Metis*, that is, *Prudence*, conceived *Minerva*, and was delivered of her. But all this is Symbolical, and means plainly, that *Metis* or *Prudence* is wholly in God, and that he produces her externally by the wonderful Works which he doth in the Universe.

**III.** *Minerva* is esteemed the Inventress of War: She signaliz'd herself in the War between the Gods and the Giants. She also invented the Art of building Houses, as *Lucian* tells us; and also of Spinning, Weaving, and Making Cloth. She first taught how to plant and cultivate Olives. The Statues and Figures of *Minerva* are very common. That of *Minerva Polias* was all Ivory, *Strabo* says, and made by *Phidias*. In *Thucydides* his time there was another at *Athens* of massy Gold, which weighed forty Talents. She is generally represented with a Helmet on her Head, a Spear in one Hand, and a Shield in the other: She wears the *Ægis* on her Breast: This, according to the Etymology of the Word, is a Goat's Skin, which was used for a Breast-plate, and in which *Medusa's* Head was pictured. We often





Raccolta Maffei



M. Boissot



M. Foucault



R.P. Jesuites de Besancon



Thiroux



Beger 9



Beger



Vol. I.

Bonanni



Lia Chausse



Lia Chausse



Lia Chausse Plabon





ΑΘΗΝΑ

Boissard



Maffei



Maffei



N. Cabinet



Beger



Maffei



Maffei



Maffei



Maffei



Maffei



Maffei



Maffei



M. Foucault



La Chapelle



Beger



La Chapelle



N. Cabinet Plate 41



often see *Minerva* represented with a Scaly Coat of Mail, like those of the Emperors about the latter end of the third Century. Sometimes we meet with all these Marks expressed together, sometimes with some only, in her Figures; thro' the injury of time, the Spear or Shield are frequently fallen off her Statues, and sometimes both.

IV. The Statues of *Minerva* were anciently made sitting, as *Strabo* acquaints us; this was the general way of representing her: Such as these we find of her at *Marfeilles*, at *Phocis*, at *Rome*, and in the Isle *Chios*, and in several other Places. PLATE XL.  
The first <sup>1</sup> Figure here is a Statue at *Rome*, which the Shield with *Medusa's* Head shews to be the Image of *Minerva*; she hath a *Baton* or a Scepter in her Hand, and her Helmet resembles a Cap. The next <sup>2</sup> also hath a *Baton* or short Staff in her Hand, but hath neither *Medusa's* Head nor the *Ægis*, yet is undoubtedly a *Pallas*. The third <sup>3</sup>, which is taken from the Cabinet of M. *Foucault*, held formerly a Spear in its right Hand, as appears plainly from the Posture of the Figure; she holds a *Patera* in her right Hand, a common Mark of all the Gods, whom we frequently see with a *Patera*; she hath the *Ægis* with *Medusa's* Head, as have also the two next <sup>4</sup>, who have lost both their Arms; the last of which <sup>5</sup> hath as it were two *Sphinxes*, with Wings on her Helmet: This Particular is agreeable to what *Pausanias* mentions, who says she was represented with a *Sphinx* on her Helmet.

Another of the Cabinet of *Brandenburg*, is remarkable <sup>6</sup> only for the Crest of the Helmet, with parts at the top, and makes as it were two Wings. Another holds a *Patera* <sup>7</sup>, and held plainly a Spear in her left Hand, which is fallen off by the injury of Time. One <sup>8</sup> of the Queen of *Sweden's* Cabinet, hath a very remarkable Helmet, on which is pictured a *Quadriga*, or a Chariot with four Horses a-breast, which *Cicero* says was invented by one of the *Minervas* which he enumerated. Another <sup>9</sup> marches along with a Spear on her Shoulder. On the Shield there is *Medusa's* Head, which we do not meet with pictured so often on the Shield, as on the *Ægis*. Of the two following, one <sup>10</sup> holds a Spear lifted up, with the Point downwards; and the other <sup>11</sup> is remarkable for having Figures in Bass-relief on her Helmet. We see there the Figure of a Man and some Animal, but what, we cannot distinguish; down her Neck and Breast, Serpents writhe themselves; this Particular is frequent in other Images.

V. A *Minerva* <sup>1</sup> made after the *Greek* manner, is remarkable for the Scaly PLATE XLI. Shoulder-belt, which she wears instead of an *Ægis*. The Helmet, and the Inscription *ΑΘΗΝΑ*, that is, *Minerva*, leave us no room to doubt its being a true one. That <sup>2</sup> which holds a Dart in her Hand, and seems ready to throw it, had, besides *Medusa's* Head on her *Ægis*, a second Mark, the Head of a Lyon in the middle of her Shield. The second of the three Images which follow, is a *Polythean* <sup>3</sup> Figure, or one which hath the Symbols of several Deities; as, the Helmet of *Minerva*, the Wings of *Victory*, the Helm and *Cornucopia* of *Fortune*, the *Caduceus* of *Mercury*, and the Poppies of *Ceres*: This multitude of Symbols proceeds either from the Fancy of the Sculptor, or the particular Devotion of some Persons who had a mind to honour all these Deities in the same Figure. The last, <sup>4</sup> which is taken from our own Cabinet, besides the Helmet on her Head, hath another on the Shield, which lies before her.

VI. In the next Figure <sup>6</sup> *Minerva* marches with a Spear upon her Shoulder, holding a Shield on her left Arm; a Serpent or Dragon twisted in several folds goes before. A Skilful Person thinks this may be *Minerva Polias*, who was worshipped in the Tower of *Athens*, which was guarded by a Serpent, called *οφίς τοῦ οἴκου*, *The Serpent which guards the House*; for this Reason, this Serpent which guarded the House, no doubt stood by the Door, but may nevertheless be properly represented



going along in Company with *Minerva*. Besides, we are otherwise assured that a Dragon and an Owl were the favourite Animals of *Minerva Polias*: And in this Plate we see several Serpents or Dragons pictured on her Helmet and Breast. This occasioned *Demosthenes* to say, when he was banished by the People of *Athens*, that *Minerva Polias* was delighted with three dreadful Creatures, the Dragon, the Owl, and the common People. This therefore is probably that *Minerva* which was stiled *Polias*. I am still of the same Opinion which I have given in the Account of my  
 7 Travels in *Italy*, that the next *Minerva*<sup>7</sup> is that which was stiled *Minerva Medica*, who had a Temple or a *Pantheon* at *Rome*: For she hath the Symbol of *Medicine*, a Staff with a Serpent weathed about it, such as we see in the Images of *Esculapius*: She was also worshiped by the *Greeks* under the Name of *Minerva Hygia*, which means *Medica*, or *Minerva* the Goddess of Health.

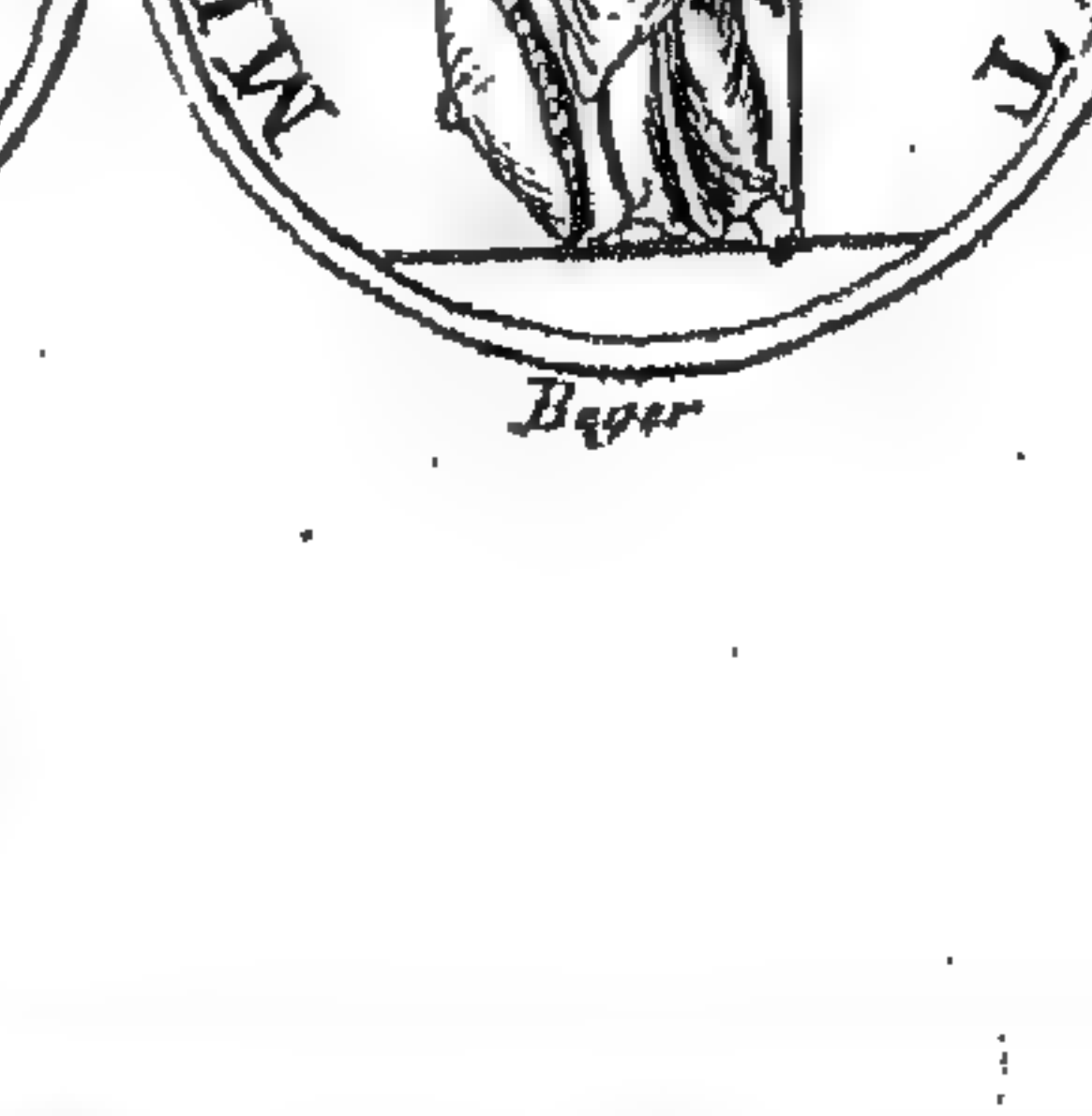
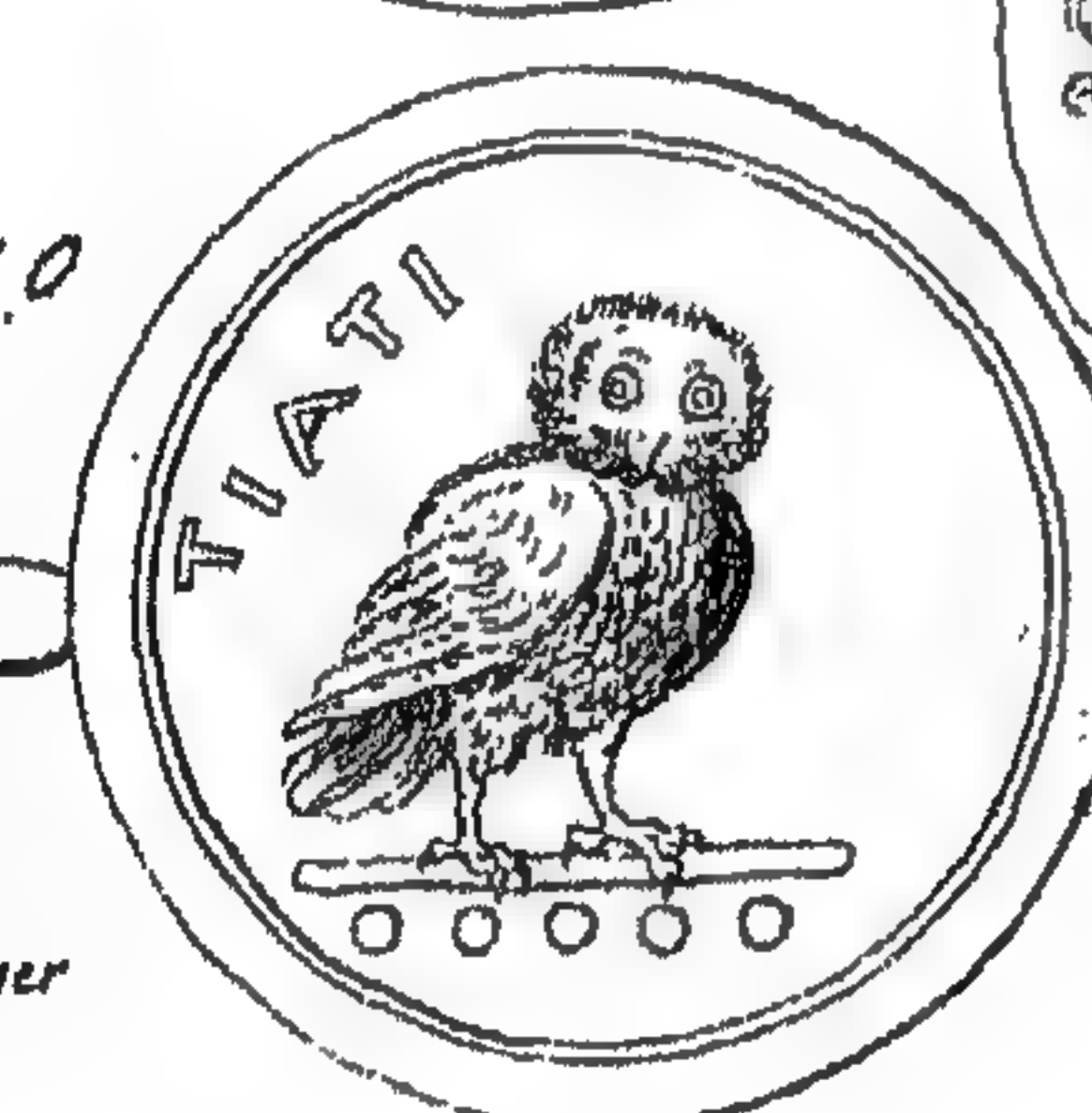
## C H A P. XI.

I. Some Busts of *Minerva*. II. *Minerva*, with *Socrates* and *Plato* represented on her Helmet. III. The History of *Ajax* and *Cassandra* represented on a Seal. IV. *Minerva* with *Venus*. V. *Minerva* and *Diana* called the White Virgins. VI. Divers *Minerva*'s. VII. Divers Names of *Minerva*.

I. **W**E come now to the Busts of *Minerva*, which we shall give a great many  
 8 of here. One<sup>1</sup> is remarkable for the Earrings, a very unusual Orna-  
 9 ment of *Minerva*. Another<sup>2</sup> hath Serpents pictured on her Breast-plate. The  
 Ancients used frequently to have Monsters or wild Beasts, as Lyons or Dragons,  
 which might strike a Terror on Beholders, represented on their Helmets. This  
 10 Figure hath as usual her *Ægis*, with *Medusa*'s Head. Another<sup>10</sup> hath a Dragon  
 for her Crest, and Wings to her Helmet, which we meet with in other Busts, and  
 11 a Monster's Head on her Shoulder. The next<sup>11</sup> hath a Triton on her Helmet,  
 denoting her to be *Minerva Tritonia*; she was named so from a Marsh called *Tri-*  
 12 *tonis*, near which she was educated. Another<sup>12</sup> hath the Horse *Pegasus* on her  
 Helmet, which is proper enough, because, as *Pausanias* acquaints us, she gave  
 13 *Pegasus* to *Bellerophon*. This<sup>13</sup>, as also two others, have, instead of the *Ægis*,  
 scaly Breast-plates, such as were wore by the *Romans*, especially towards the De-  
 14 cension of the Empire. The great Crest on the Helmet distinguishes the next<sup>14</sup>  
 from others, and the Ornament on the *Ægis* is very singular, which the Reader  
 16, 15 will take Notice of. The two<sup>15, 16</sup> following have a Dragon for the Crest, and  
 Wings on the Helmet. The Wings seem to be a mere Fancy of the Sculptor.  
 17 The last<sup>17</sup> belongs to our Cabinet, and hath some Bird for her Crest; the other Or-  
 naments are such as we took notice of above.

PLATE XLII. II. The Helmet of the next *Minerva*<sup>1</sup> is remarkable for representing the Heads  
 of *Socrates* and *Plato*; a Mark that she is the Goddess of Wisdom, as well as of  
 1 War. She is crowned with Laurel, signifying that she triumphs in both. Some  
 2 have thought the next Head<sup>2</sup> was *Perseus*'s, but the more skilful believe it is a  
*Minerva*. If the Inscription ought to be read *σωζέσσα*, or the Preserver, it is un-  
 doubtedly a Woman, which it hath the air of very much. But I cannot deter-  
 mine any thing; the Person who was inclined to believe it was a *Minerva*,  
 3 was himself dubious. The next is very remarkable<sup>3</sup>, some Antiquaries have  
 taken it for *Aspasia*, but M. *La Chausse* proves plainly it is a *Minerva*. The  
 Owl which is pictured on the Helmet, is a certain Mark of her. The *Quadrigæ*,  
*Pegasus*,







*Pegasus*, and *Sphinx* do also belong to *Minerva*. Perhaps the Necklace made them think it was an *Aspasia*: But one which we spoke of just above, had Earrings, an Ornament more improper for a Warlike Goddess than a Necklace, yet there is no room to doubt of that being a *Minerva*.

III. The next Image <sup>4</sup> exhibits a remarkable History. *Ajax*, the Son of *Oileus*, attempts to violate *Cassandra*: She flies to the Statue of *Minerva*, and embraces it. *Ajax*, without any Reverence for the Goddess, drags her away by Force. This Action is represented in the Monument here. The Goddess *Pallas* stands on a small square Pillar, or rather on an Altar, for we meet with Altars of this Form. *Ajax* drags *Cassandra* by the Hair; she implores *Minerva*'s Aid, and embraces her Knees; a *Cupid* on *Ajax*'s Back seems to push him on to this Action. It is a known Story. *Ajax* dragg'd *Cassandra* out of an *Asylum* of *Minerva*, and violated her; and *Minerva* punished this Crime of *Ajax*, by destroying all the *Grecian* Fleet.

-----*Pallásne exurere Classē  
Argivum, atque ipsos potuit submergere ponto,  
Unius ob noxam & furias Ajacis Oilei?*

IV. *Minerva* and *Venus* <sup>5</sup> appear represented here in the same Image. *Minerva* with her Helmet on, her Spear in one Hand, and leaning the other on her Shield, looks upon another Helmet placed before her on a Pillar. *Venus* half naked, leaning on another Pillar, holds an Apple in her right Hand, and in her other a Torch turned downwards, as if to extinguish it. A great many Mysteries might be made out of this Piece, especially if we should interpret *Pallas* to signify Virtue; and *Venus*, Vice. One might say abundance of fine things, none of which perhaps were ever thought of by the Graver of this Piece.

V. A Medal of *Syracuse* <sup>6</sup> hath *Minerva*'s Head on one side, and *Diana* the Huntress on the other. These two Goddesses are styled the *White Virgins*, by *Suidas* and other Authors. The Occasion of this Appellation is as follows: Upon an Apprehension that a victorious Enemy would plunder the Temple of *Delphos*, the Oracle of *Apollo* was consulted. The God answered, *I and my white Virgins will take care of that*. And it was imagined, that *Minerva* and *Diana* were meant by the white Virgins. The next Medal <sup>7</sup> exhibits *Minerva* with a very extraordinary Helmet; the Owl on the Reverse proves it is a *Minerva*.

VI. We meet with the Head of *Minerva* of *Athens* <sup>8</sup> on several Medals, with a very large Crest on her Helmet, which is sometimes adorned with the Figure of *Pegasus*, sometimes with that of the *Quadrigæ* <sup>9</sup>, or of Griffins. The Owl on the Reverse stands on a Vase, made of Earth, as is commonly believed. These *Athenian* Vases were very much valued, as *Atheneus* tells us; one *Corebus* was the Inventor of them, according to *Pliny*. The Variety of Helmets is the only Particular remarkable in the following Figures <sup>10, 11, 12</sup>. They who can find a Mystery in every thing, may perhaps give the Reason. The next Helmet <sup>13</sup> hath a *Pegasus*, terminating in a *Triton*. The *Minerva* <sup>14</sup> of the *Atticæ* sacrifices on an Altar. The next <sup>15</sup> hath a Palm by it, the Mark of some Victory of the Person who struck the Medal. Another <sup>16</sup> of King *Lysimachus* is seated, and holds a Victory, for the Reason before. That <sup>17</sup> of King *Antigonus* darts the Thunderbolt; as doth the next <sup>18</sup> also, which stands on the Prow of a Ship between a Trophy and a Palm. The following <sup>19</sup> holds also the Thunderbolt. Another <sup>20</sup> appears standing on a Ship with the Owl by her, and darting the Thunderbolt against her Enemies. The three next <sup>21, 22</sup> have nothing further remarkable, excepting the last <sup>23</sup> which holds an Olive-branch in her Hand; this Tree was sacred to *Minerva*, because she was esteemed the Inventress of Olives and Oil. <sup>21, 22, 23</sup>

VII. Beside;



VII. Besides the common Names, *Pallas*, *Minerva*, *Athena*, this Goddess had several others, taken from her Qualities, or Places where she was worshipped. *Alalcomene*, or *Alalcomeneis*, a Name *Homer* gives her, taken from the Person who erected a Statue to her, as some think; and, according to others, from her assisting those she favoured. *Alcis* was another Name of her among the *Macedonians*. We find her styled in an Inscription, *Cabardiacensis*; this is a local Name; as are also *Craestia* and *Cyrestis*. She was called *Gigantophontis*, because she killed the Giants. *Ithomia* and *Ithonia* were local Appellations. She was called too *Musica* or the Musical, a Name taken from a Statue *Demetrius* made of her, in which the Serpents of the *Gorgon's* Head sounded like the Strings of a Harp, upon being touched. One of her most usual Names is *Tritonia*, or *Tritogenia*, from the River *Triton*, near which she was born, and seen first. All Authors are not agreed in this Etymology; but I do not think the Varieties in this Point deserve to be mentioned.

## C H A P. XII.

*I. The History of Medusa. II. Of the Palladium. III. Of Perseus.*

WE frequently see *Medusa* pictured on *Minerva's* *Ægis* and Shield, and also on those of others. It will be proper therefore to speak here of her. There were several Nymphs of this Name. *Priam* had a Daughter called so, and *Sthenelus* another. That *Medusa*, the Poets have so much celebrated, was one of *Phorcys's* three Daughters, generally called the *Gorgones*. The Names of these three were *Medusa*, *Stheno*, and *Euryale*. *Medusa* was very beautiful, but took not Care enough of her Honour. *Neptune* fell in Love with her, and they both together profaned the Temple of *Minerva*, which provoked this Goddess so much, that she changed *Medusa's* fine Hair into Serpents, and gave her Eyes the Power of changing every one she looked upon into Stone. Several felt the Effects of her pernicious Aspect; a great many People about the Lake *Tritonis* were changed into Stones. The Gods, willing to deliver the Country from so great a Plague, sent *Perseus*, the Son of *Jupiter* and *Danae*, to kill her. *Mercury* lent him his Wings for this Expedition, and a Sabre, or sort of Sword bent like a Reaping-hook, and *Minerva* lent him her Shield. *Perseus* cut off *Medusa's* Head, and *Minerva* afterwards carried it, as we have observed it pictured, on her *Ægis*, and sometimes, tho' rarely, on her Shield. Her Head is sometimes represented with a frightful Face, and sometimes with the common Face of a Woman. In some Monuments, and also on *Minerva's* *Ægis*, we find *Medusa* pictured with a mild and beautiful Countenance. The *Medusa's* Head with Wings hath nothing terrible, except the Serpents. Another is very beautiful, and the Fineness of the Workmanship is worthy the Beauty of the Face represented, as he says, who first published it. The Name of the *Greek* who graved this Piece, and put his Name behind the Head, proves it was esteemed a Master-piece. The Name is *Solon*, and we know the *Greeks* never put their Names on any but the most excellent Works. I think nothing can be more beautiful than the *Medusa* of M. *Foucault*. *Medusa* sits upon a Rock oppressed with Grief, to see not only her fine Hair turned into Serpents, but also Serpents coming to her from all sides, and two wreath themselves about her Arm. She rests her Head upon her left Hand, and the Beauty and Sweetness of her Countenance gives the Beholder some Concern for the Occasion of her Grief, notwithstanding the Absurdity of the Fable. We shall place this Figure first in the



MEDUSA 3



M. Foucault



Maffei



La Chausse



Maffei



Maffei



Maffei



Beger



Beger



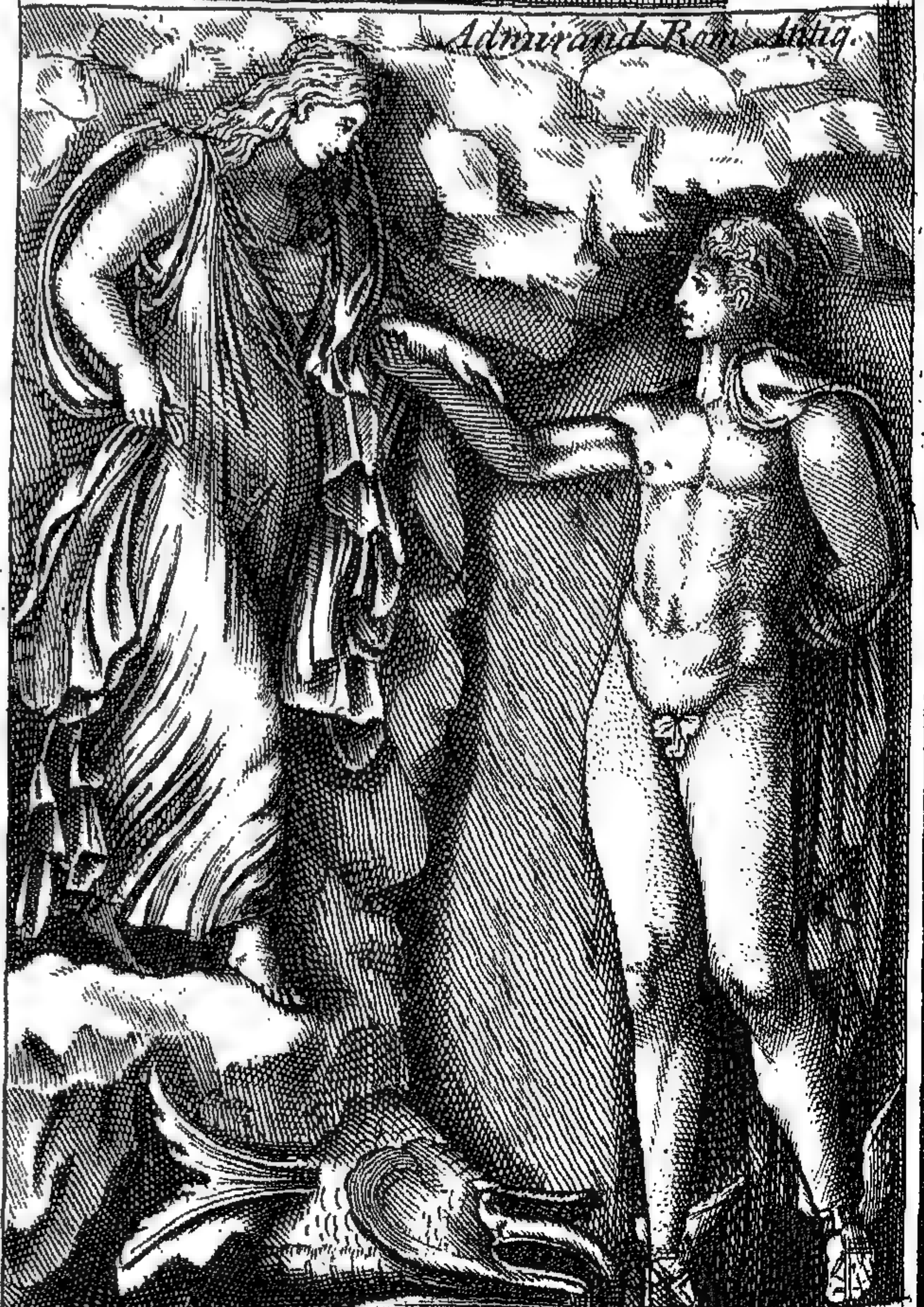
Maffei



12



Maffei



Admiral Bonaparte



the Plate, and next <sup>2</sup> that of *Solon*. The five others do not <sup>3, 4, 5</sup> want any Description. The Reader will observe them <sup>6, 7</sup> with his Eye.

II. The *Palladium*, so often spoke of by Authors, was a small Statue of *Pallas* about three Foot high, and only of Wood. When they were building a Castle at *Troy* in Honour of this Goddess, and also a Temple, this Statue fell from Heaven. The Oracle of *Apollo* declared the Town should never be took as long as the Statue remained there; but should certainly be taken as soon as it was carried out of the Castle. This *Palladium* was stole by *Ulysses* and *Diomedes*, and *Troy* was taken and sack'd by the *Greeks*. This Statue was afterwards brought to *Rome*, and kept in the Temple of *Vesta*. Others say there was not only one *Palladium*, but several; and that which was brought to *Rome* was not the *Trojan Palladium*, but another. This Story is related twenty different ways. We have mentioned only what is more generally received. We shall give here a Picture of the *Palladium* carried by a Man <sup>8</sup>, supposed to be *Diomedes*. We have seen the *Palladium* represented in several Places before, and always after the same manner.

III. We proceed now to speak of *Perseus*. This is the most proper Place to relate his Adventures, which make a considerable Part of Mythology. *Perseus* was the Son of *Jupiter* and *Danae*. Every one knows *Jupiter* fell in a Shower of Gold into this Maid's Bosom; she proved with Child: Her Father *Acrisius* perceived it, but would not believe *Jupiter* was the Father, therefore shut her up in a Chest, and threw it into the Sea. The Chest was drove upon the Island *Seripho*, or some other; for Mythologists differ; and *Danae* got out, and was delivered of *Perseus*, who was educated by *Polydeces*: Being grown up, he undertook the Expedition against *Medusa*, which is mentioned just above. He took *Medusa's* Head along with him, and went to *Atlas*, who reigned in the Country of the *Hesperides*; but *Atlas* did not treat him with Hospitality, and therefore he shewed him *Medusa's* Head, and changed him into a Mountain. Then he went to deliver *Andromeda* who was chained to a Rock by the Sea-side. He free'd her, after having killed or changed into Stone all who opposed him. He marry'd *Andromeda*, and afterwards killed his Grandfather by Mischance with a Blow of a Coit. *Perseus* is reputed to be the Inventor of the Sport of playing at Coits. There are a great many Stories about *Perseus*, but they seem a Variety of Narrations by several Authors, and do not make any Historical Series of Actions. The first Figure of *Perseus* here <sup>9</sup> is taken from the Cabinet of M. *Foucault*; it is a fine Piece: probably its right Hand, which is now broke off, held a *Medusa's* Head, as in the next Image. He treads upon *Mercury's* *Petasis*, which hath Wings; his Shield is tied to a Tree, and his Coat of Mail stands upright by him. The next <sup>10</sup> holds *Medusa's* Head by the Hair in its left Hand. This Head appears again on his Shield, which he hath on his right Arm, and hath his Coat of Mail standing upright by his side, as in the foregoing Image. In the next Image <sup>11</sup> *Perseus*, with a Helmet on, holds *Medusa's* Head by the Hair, lifted up with his right Hand. The last Image <sup>12</sup> exhibits *Perseus* leading *Andromeda* from the Rock where she was chained; he hath Wings to his Heels like *Mercury*, and a Sea-monster, which seems dead, lies at his Feet.





## C H A P. XIII.

*I. The divers Origins of Diana related: as soon as she was born she did the Office of a Midwife to her Mother in her Delivery of Apollo. II. Represented as a Huntress in several manners. III. Other Images of Diana. IV. She crowns her Dogs in August. V. The extreme Severity of the Athenians upon those who meddled with the Things which were consecrated to Diana, or the other Gods. VI. The different Names of Diana. VII. The Story of Actæon.*

**I.** **D**IANA, called by the Greeks *Ἀρτέμις*, was the Daughter of Jupiter and Latona, and Twin-Sister of Apollo: This is the common Opinion. The Ancients differ very much about her Origin, and mention several Goddesses of the same Name. Cicero, in his Book *De Natura Deorum*, says, *there are several Diana's. The first was the Daughter of Jupiter and Proserpine, esteemed to be the Mother of winged Cupid: The second, who is better known, was the Daughter of the third Jupiter and Latona.* (He says, the third Jupiter, because he had reckoned up several Jupiters in that Book) *Upis was the Father of the third Diana, and Glauce the Mother. The Greeks often call this Diana, Upis, by her Father's Name.* Other Authors ascribe different Origins to Diana; but the Poets and the Ancients in general consider her as the Daughter of Jupiter and Latona, and Sister of Apollo: To this Diana Divine Honours were paid, Temples built, and Altars erected; and this is the Diana represented in all the Monuments which have reached down to our time. Fable says, when Latona was in Labour of Twins, Diana was born first, and presently did the Office of a Midwife, in her Delivery of Apollo. She observed the great Pain her Mother suffered in her Lying-in of Apollo, and therefore conceived an Aversion to Marriage, and begged of her Father Jupiter that she might keep a perpetual Virginity like her Sister Minerva. We see both these Goddesses represented together on a Medal of Gordianus Pius, joining their Hands, in token of the Friendship between the *Sidetes* who were under Minerva's Protection, with the *Pergæans*, who were under that of Diana. We said above, that the Oracle of Apollo, called Minerva and Diana the white Virgins.

*II. Diana is usually represented with a Bow, in a short Habit fit for Hunting.*

*Talia succinctæ pinguntur crura Dianæ,  
Cum sequitur fortes fortior ipsa feras.*

PLATE  
XLIV.

She hath sometimes a Dog by her side. For, according to the Ancients, her chief Employ was Hunting; and she had several Nymphs her Companions in this Diversion. Claudian says, her Bow was made of Horn; but Homer, of Gold. If it were worth while to reconcile this Matter, we could easily prove she had several Bows made of different Materials. Pausanias says she was sometimes dressed in Deer's Skin. But I never saw her represented in this Habit in any ancient Monument. The first <sup>1</sup> Diana is in a long Habit, which is unusual; she hath a Crescent on her Head, holds a Bow in her left Hand, and takes an Arrow with her right out of her Quiver, which she wears behind her Shoulder. The Diana <sup>2</sup> which seems running, hath a short Habit; she is often pictured thus, dressed in a Tunick, which does not come lower than her Knees. She hath neither Bow nor Arrow; but these have fallen off by the Injury of Time. Her Head-dress is remarkable. The three next are habited like Huntresses, there is very little difference between them. The first <sup>3</sup> holds a Bow in her right Hand, and hath a Dog at her Feet. The second <sup>4</sup> holds







holds a Bow in her left Hand, and hath a Quiver on her Shoulder. The third actually Hunts', a Dog runs along with her by her side. The Head-dresses of all these *Diana's* are very different from each other, as is that of the next, which is only a Bust<sup>6</sup>, known to be *Diana's* by the Bow and Quiver.

III. In another Image<sup>7</sup> she appears in a long Habit, walking, with a Bow in her left Hand, and a half Moon on her Head, as we observed before. The next,<sup>8</sup> remarkable for the Dress of her Legs, plays with a young Faun, and holds her Bow in her left Hand. Mythology says, *Diana* went naked when she was young, as she is represented here<sup>9</sup>, holding a Deer and a Bow: But *Jupiter* thinking this indecent in a Virgin, order'd *Mercury* to make her a Habit; and he made her several. Yet it is so extraordinary to see *Diana* naked, that several skillful Persons have taken it for an *Attalanta*. The fine Head<sup>10</sup> of *Diana* adorned with a Necklace and Earrings, is taken from a Manuscript of *M. Peiresc*. The Head-dress is remarkable; she wears behind her, her Bow and Quiver. The next<sup>11</sup> hath nothing particularly remarkable. *Pausanius* says, *Praxiteles* made a *Diana* holding a Torch, and with her Quiver hanging on her Shoulder. She is represented thus<sup>12</sup> here, dressed in a Habit longer than usual, holding a Torch in her right Hand, and her Bow in her left. Such was the *Diana Segestana* in *Sicily*, which *Cicero* mentions in his fourth Oration against *Verres*.

IV. We seldom meet with *Diana* represented sitting, but either standing or running; yet here we find her<sup>13</sup> sitting under a Tree, with her Quiver upon her Shoulder, and leaning with her left Hand upon her Bow, which rests on the Ground, and holding in her right Hand a kind of Fillet or Ribbon, which falls down on the Head of a Dog which is by her. The Ancients believed that on the Ides of *August*, *Diana* abstained from hunting, and then crowned her Dogs which had hunted well. For this Reason, the Ancients forbore hunting on this Day, in honour of *Diana*, crowned their good hunting Dogs, and carried about lighted Torches, the Marks of a great Festival. This Custom was practised chiefly at *Aricia*, a Town a little way from *Rome*, where *Diana* had a Temple and a Grove. This *Diana* was called *Diana Aricina*, or *Nemorensis*. This Custom of crowning the Dogs is proved by several Passages from the Ancients, cited by *Beger*, and judiciously used by him in his Explanation of this Stone. *Diana* is also represented sitting in a Greek Medal of *Gallienus*. *Diana Pergæa*, in one Medal<sup>14</sup> holds a Spear in her left Hand, and a Crown in her right, perhaps to crown the Dog with, which lifts up his Head, and looks at her as if expecting that Honour in reward of his Diligence. It is difficult to explain the next *Diana*<sup>15</sup>: She stands between two Rocks, with her Quiver upon her Shoulders, and seems settling something with her Hands; some have conjectured it is her Bow which she may be stringing; but this doth not appear so, upon sight of the Figure. The Rocks would lead us to think it is *Diana Montana*, or *Diana* of the Mountains. However this be, the Graver of the Figure is *Apollonius*, as is plain from the Inscription; others have read it *Apollonides*, a famous Graver mentioned by *Pliny*. In a Medal of the *Ephesians*<sup>16</sup>, *Diana* rides a hunting on a Deer; she hath a Crescent on her Head, and holds her Bow in her Hand to shoot the wild Beasts. In the next Figure<sup>17</sup> she holds a Bough, and a Deer by the Horns. She hath behind her a Military Ensign fixed in the Earth, and an Eagle with the Thunderbolt in his Talons. A Bust<sup>18</sup> of *Diana* appears on a Medal, with her Bow and Quiver, and on the Reverse a wild Boar running. In the following Medals we see her sometimes running on Foot<sup>19</sup> with her Bow and her Dog, sometimes holding a Reaping-hook<sup>20</sup> and a Bough; the Reaping-hook perhaps is pictur'd there, to denote she cuts her way thro' the thick Forests: Sometimes on a Chariot drawn by two Deer<sup>21</sup>, with her Bow bent. Two Dogs running after a Deer<sup>22</sup>, signify *Diana* a hunting, tho' the Goddess



Goddeſs herſelf be not repreſented. We ſee her alſo a hunting, riding in a Chariot drawn by two Dragons<sup>23</sup>. In another Medal,<sup>24</sup> a Man, who goes before *Diana* the Huntreſs, holds in one Hand a Deer's Head, and leads another Deer by the Jaws with his other Hand. The ſame Medal is pictured here twice, becauſe one exhibits the Figures plainer than the other. We often ſee her Head with the title of *ſοβλεια*<sup>25</sup> or the Preſerver, on the Medals of *Sicily*, and others. The Medals of the *Bruttians* exhibit her with a kind of Sea-Crab upon her Head. *Beger* ſays, perhaps it is for this Reaſon, becauſe ſhe preſides over Ports, as her Name *Limenetes* denotes.

V. Among all theſe Figures we ſee none crowned as a *Diana* of *Athens* was, concerning which *Ælian* gives us a memorable Relation. 'A very young Boy took up a Plate of Gold which had fallen off the Crown of *Diana*, and was carried before the Judges for doing ſo. The Judges, ſeeing how very young he was, reſolved to try upon what motive the Child took the Gold-Plate; they offer'd him ſeveral times Dice and other Childiſh Play-things with the Gold-Plate. He always choſe the Gold-Plate. The Judges obſerving this, condemned him to Death, notwithſtanding his Childhood, thinking he had taken the Gold out of Covetouſneſs'. The *Athenians* were extremely rigorous in every thing relating to their religious Worſhip. If any one was convicted of having cut a Bough of the Grove, called *The Sacred Grove of the Heroes*, he was put to Death without Mercy. One *Atarbus* hapned to kill but a Sparrow which was ſacred to *Æſculapius*, and was put to death for it, tho' ſome attesteſt he did it by Accident, and others declared he was not in his Senſes at that time.

VI. Beſides the Names of *Diana* mentioned occaſionally above, this Goddeſs had ſeveral others. She was called *Agrotera*, that is the Field-*Diana*, or the Huntreſs: *Amarynthia*, according to *Strabo*, from the Name of a Place: *Arduinna* or *Ardoinna*, her Name among the *Sabins*. *Anitis*, under which Name ſhe was worſhipped at *Ecbatan*, according to *Plutarch*: *Cyndias*, a Name mentioned by *Polybius*: *Dictynna* in the Iſle of *Crete*: *Elaphebolia*, becauſe ſhe killed the Deer: *Omnivaga*, a Name given her by *Cicero*, not upon account of her hunting, but becauſe ſhe was reckoned among the Planets: *Phaſiana*, ſo *Zoſimus* calls her: *Priapina*, a Name mentioned by *Plutarch*, but which ſeems very improper for *Diana*: *Sarpedonia*, a Name *Strabo* gives her, without mentioning the Origin of it: *Taurica*, becauſe ſhe was worſhipped in the *Taurica Chersonesus*. We meet with almoſt an infinite number of other Names and Epithets of *Diana* in Poets and Authors, which I omit repeating here.

VII. *Actæon* the Son of *Ariſtaeus* and *Autonoe*, as he was hunting in the Territory of *Megara*, as *Pausanias* acquaints us, ſaw *Diana* and her Nymphs waſhing themſelves at a Fountain. The Novelty of the ſight raiſed his Curioſity, to come nearer and obſerve them. *Diana*, to puniſh his Raſhneſs, changed him into a Stag, and he was tore to pieces by his own Dogs.

PLATE XLV. This Fable is repreſented here with ſeveral of its Circumſtances. *Diana*' waſhing herſelf in a Fountain, is diſtinguiſh'd from the other Nymphs by the Creſcent upon her Head; ſhe throws the Water upon *Actæon*, and changes him into a Stag. The Artiſt imagined the Metamorphoſis was not done all at once, but by degrees, and that his Head firſt changed, and afterwards his other Limbs. *Ovid* deſcribes the Metamorphoſis in the ſame manner, by the Horns firſt ſprouting out, the Neck lengthning, and Ears changing.

*Dat ſparſo Capiti vivacis cornua Cervi,  
Dat ſpatium Collo, ſummasque cacuminat Aures,  
Cum pedibusque manus.*

The





Beger.



Beger.



La Chaussée.



La Chaussée.



l'Abbé Fauvel. l'Abbé Fauvel. l'Abbé Fauvel.



Beger.



M. de Peiresk.



M. de Peiresk.



Maffei.



La Chaussée.



La Chaussée.



La Chaussée.



The Change therefore begun with the Head, and the Graver chose to describe the Action in this Instant. If he had represented the Metamorphosis quite made, we should have seen the Figure of a Stag only, without any Mark that it had been a Man, or that there was any Change; whereas now we see plainly a Metamorphosis beginning. The *Cupid* hovering over with Cloaths to cover *Diana*, is the Fancy of the Graver only. *Actæon* is represented in a Military Habit, which Hunters did not usually wear, as we shall shew when we treat of Hunting; tho' Emperors, Princes, and great Personages did hunt in a Military Habit. Probably this was the general Method of representing *Actæon* used by the Ancients, because we see that Image of the Cabinet of *Brandenburg*, where *Actæon*<sup>2</sup> is pictured alone, wears a Military Habit, but with this difference from the former, that the Horns do not appear here grown out, but just beginning to sprout; whereas the other hath large Horns. Besides, this last hath one Foot of a Man, and another changed into a Stag's Leg, so that the Metamorphosis is expressed as begun at Head and Feet.

## C H A P. XIV.

- I. Diana Hecate with three Faces; taken also for Proserpine. II. Different Images of Hecate. III. Diana Luna, the Moon, and Lucifera, or the Light-carrier. IV. Several Images of Diana the Moon; whether she may be styled Lucifera, who extinguishes her Torch.*

*I.* **JUPITER**, says the Scholiast upon *Theocritus*, had of *Ceres*, *Hecate*, who was remarkable for her great Stature. Her Father sent her under the Earth to look for *Proserpine* there. She is call'd sometimes *Artemis* or *Diana*; sometimes *Phylax*, or the Guardian; her other Names are the Torch-carrier, or Light-carrier, and the Infernal'. Others pretend that *Hecate* and *Proserpine* are the same; and that *Diana*, as she is taken for the Moon, is nothing else but *Hecate* and *Proserpine*; and this is the most common Opinion. She is represented threefold by three Figures, whose Backs are join'd to one another,

*Tergeminamque Hecaten, tria virginis ora Diane,*

says *Virgil*, *Æn.* iv. *Apuleius* calls her *Proserpine* with three Faces; she is also nam'd the Triform, the Goddess with three Heads. *Trivia* is likewise a Name which is given to *Hecate*, because, says *Varro*, she was set up in Places where three Ways met; or, as he continues, because she is the same with the Moon, which travels three ways in her Course, Height, Breadth, and Length.

She was pictured with three Faces, says *Cleomedes*, because the Ancients observ'd the Moon appear'd in three Figures; the Horned-Moon, Half-Moon, and Full-Moon. According to *Servius*, *Virgil's* Commentator, *Hecate* has three Faces, because she presides over Births, Health, and Death: As she presides over Births, she is call'd *Lucina*: As Health is under her Care, she is call'd *Diana*: The Name of *Hecate* belongs to her as she presides over Death. And from hence it is, says *Vossius*, that some Authors believe that *Hecate's* three Faces may be taken for the three *Parcæ*, one of whom presides at Man's Birth, the other over his Life, the third at his Death. We might say a great deal more upon *Hecate*; but we should only relate the different Opinions of various Authors, which would



give no light to the present Subject. What we have just said, is the most commonly receiv'd Opinion of Antiquity.

II. We have here given three Figures of *Hecate*, each of which has several  
 3 Faces. The first<sup>3</sup>, which is the least of all, is represented on all sides; near one  
 of the Figures is a Dog; the other Marks are not so easily distinguish'd, because of  
 4 the smallness of the Image. The second<sup>4</sup>, taken from a Manuscript of the late  
 Mr. *Peiresc*, which is in the Library of *S. Victor*, represents them all with their *Patera's*  
 in their Hands, as going to sacrifice to the *Manes*, and infernal Gods. Between  
 each of these Images is a Torch, the usual Symbol of *Hecate*: There is likewise a  
 5 Dog by every one of them, according to what *Apollonius* the *Rhodian* says, that  
 Dogs howl about *Hecate*. The last Figure<sup>5</sup> of *Hecate*, publish'd by M. *de la Chausse*,  
 is taken from the *Chiggi* Collection. It is undoubtedly the finest of all, and has the  
 greatest number of Symbols. The three Figures, whose Backs are join'd together,  
 are pretty different from one another. The first has an Horned Moon upon its  
 Head, and over that a Flower, the usual mark of *Isis*, who was likewise taken for  
 the Moon. She holds two Torches in her two Hands, as *Diana Lucifera*, or  
 Light-carrier. This agrees with what is said by the Scholiast upon *Theocritus*, cited  
 above, that she is call'd Torch-carrier or Light-carrier. The second wears a  
*Phrygian* Cap, from the bottom of which dart Rays of Light, which form, as it  
 were, a circular glittering Crown. She holds a Sword in one Hand, and a Serpent  
 in the other, perhaps because, as *Servius* says, she presides over Health, of which  
 the Serpent is the Symbol. The third is crown'd with Laurel, and holds a Key  
 in her right Hand, and Ropes in her left. The Key belongs properly to *Hecate*,  
 call'd above *Phylax* or the Guardian. She was indeed the Guardian of Hell, where  
 she reign'd with *Pluto*: The Ropes may likewise be refer'd to her Office of Guar-  
 dian of Hell, for Reasons evident to all the World. This in my Opinion has the  
 greatest probability in it of any thing that can be said upon these Symbols.  
 A Medal publish'd by Abbot *Seguin*, represents her pretty near in the same manner;  
 one of the Figures holds a Torch in each Hand; the other a Serpent in the right,  
 and a Key in the left; and the third a Knife in the right, and a Whip in the  
 left. All three of them have Bushels upon their Heads, and a Dog at their Feet.  
*Spanheim* speaks of another triple Figure like this, upon the Reverse of a Medal of  
*Gordianus Pius*.

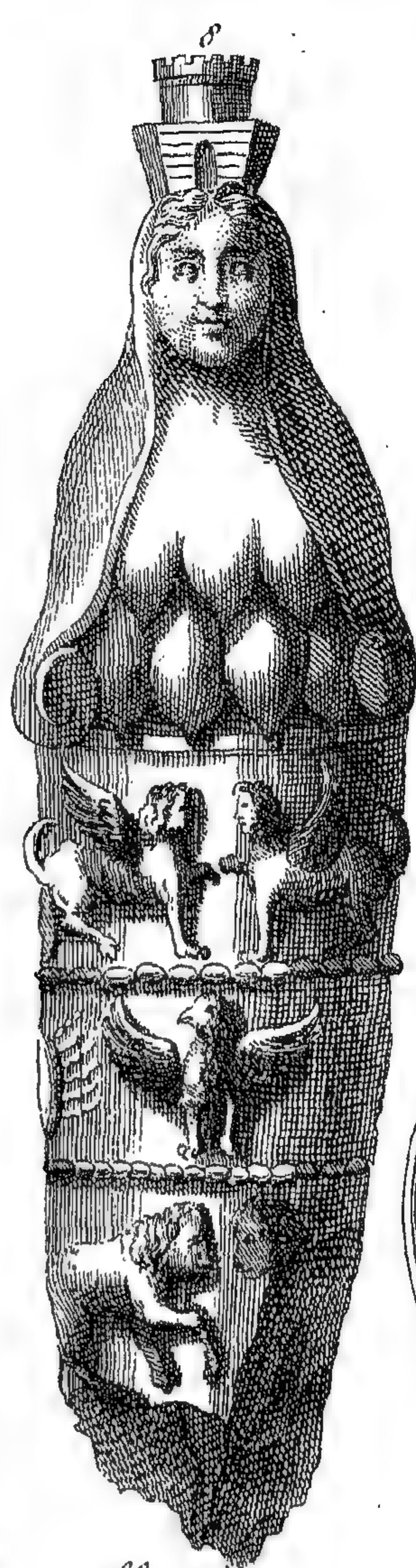
III. *Diana* does not always appear in an hunting Habit, we find her often with an  
 Horned-Moon upon her Head, and even sometimes without it, but cover'd with a  
 6 large Veil. In one of our Figures<sup>6</sup> this Veil is spangled all over with Stars. She is  
 call'd *Diana* the Light-carrier, or *Diana Luna*. *Luna* or the Moon, says *Cicero*,  
*comes from the Verb Lucere, for she is the same with Lucina*. The Greeks invoke  
*Diana Lucifera*, in *Womens Labours*, as we invoke *Juno Lucina*. *Macrobius* says,  
 after *Nigidius*, that *Apollo* is the same with *Janus*, and *Diana* the same with  
*Jana*, who, according to *Varro*, is the Moon. *Diana* the Light-carrier, is then  
 the same with *Diana Luna*. As to *Diana Lucifera* and *Juno Lucina*, tho' in rea-  
 lity they were the same Goddess, they were distinguish'd in their Worship, in the  
 same manner, as we have already observ'd, as *Apollo* was distinguish'd from *Sol*,  
 the Sun; tho', physically speaking, they were both one and the same God.

IV. Of the *Diana's* which we have given under the Name of *Lucifera*, some  
 8, 7 hold up a Torch, as the<sup>7</sup> second and<sup>8</sup> third, who stand upon a Globe, and have an  
 Horned-Moon upon their Head; and another on the Reverse of a Medal of *Fau-*  
*stina* the Mother, which may be seen in the next Plate; the others turn their  
 Torches to the Ground, as if they were going to put them out. Such an one is  
 the first<sup>8</sup> in this Plate, which has a great Veil spread out, and spangled all over  
 with





Montfaucon



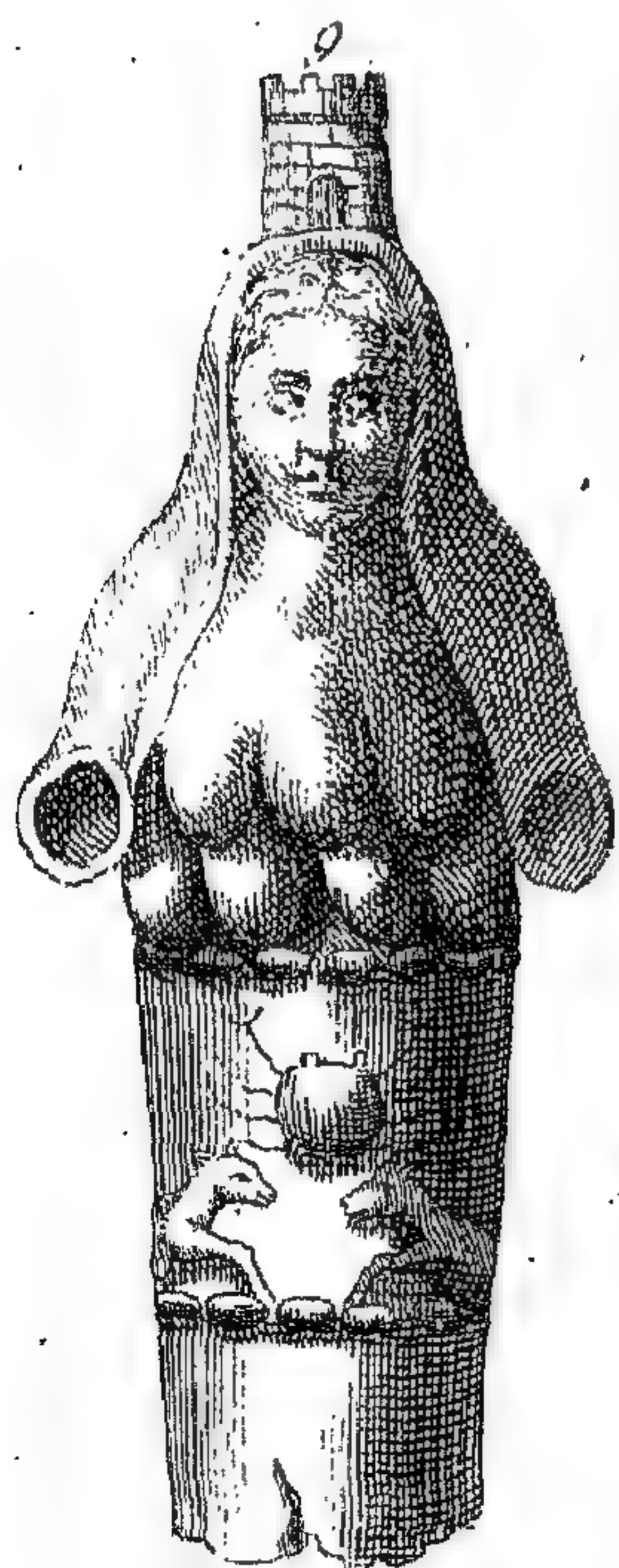
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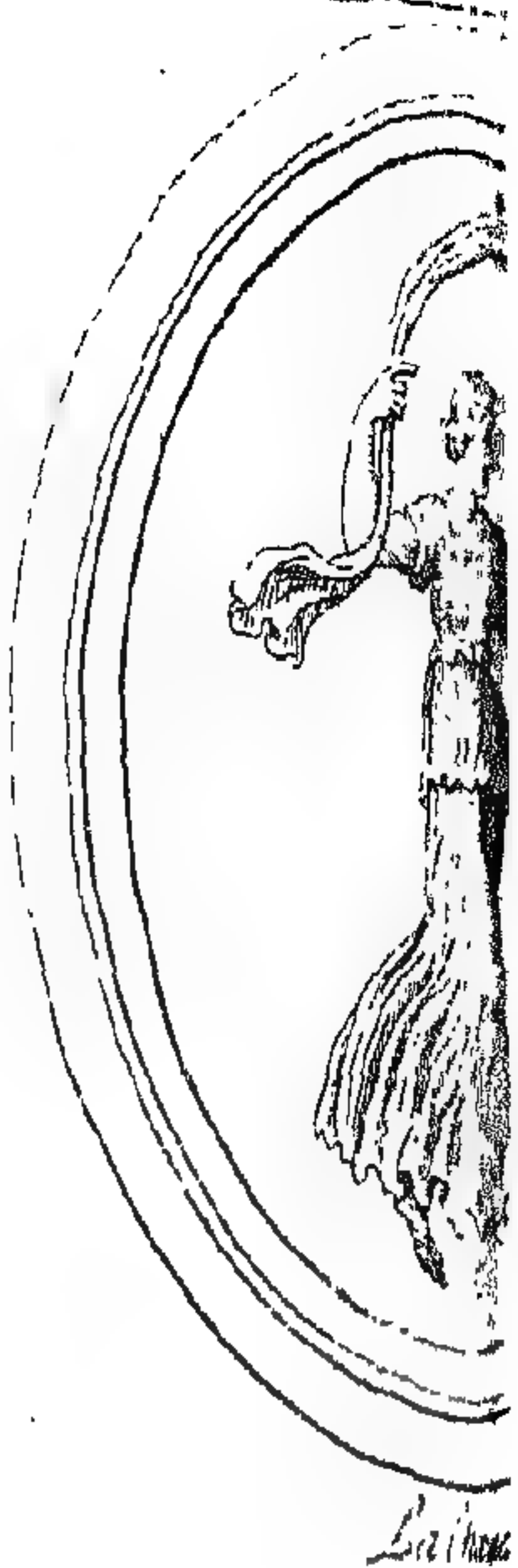
Bonanni



La Chaussée



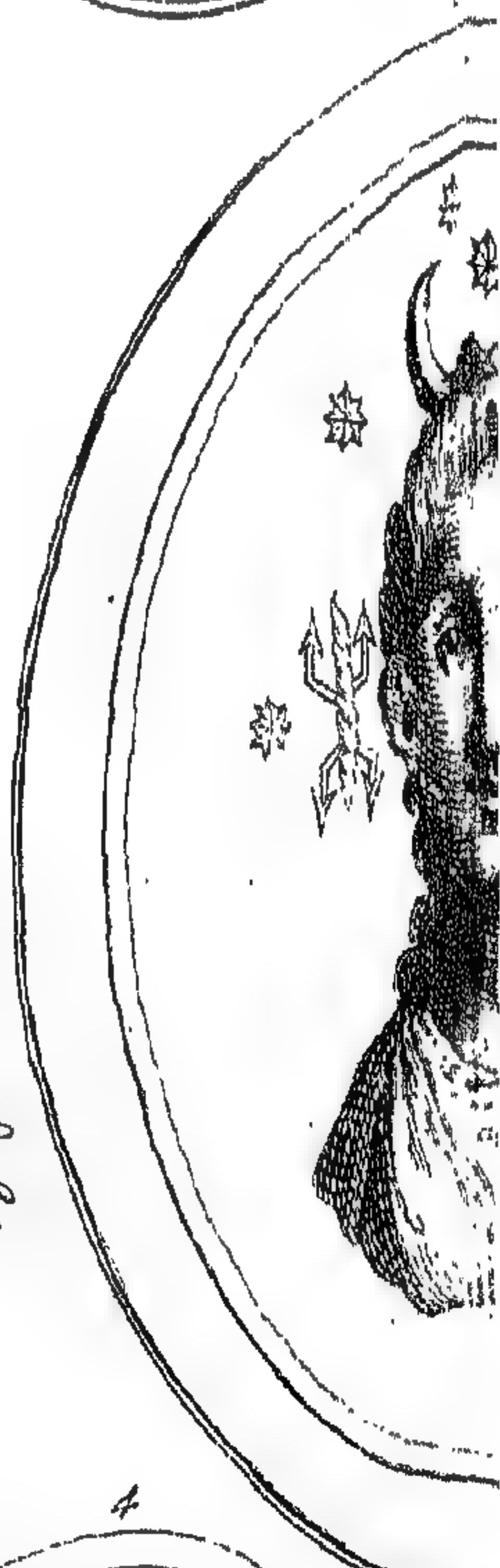
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La Chaussée



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Montfaucon

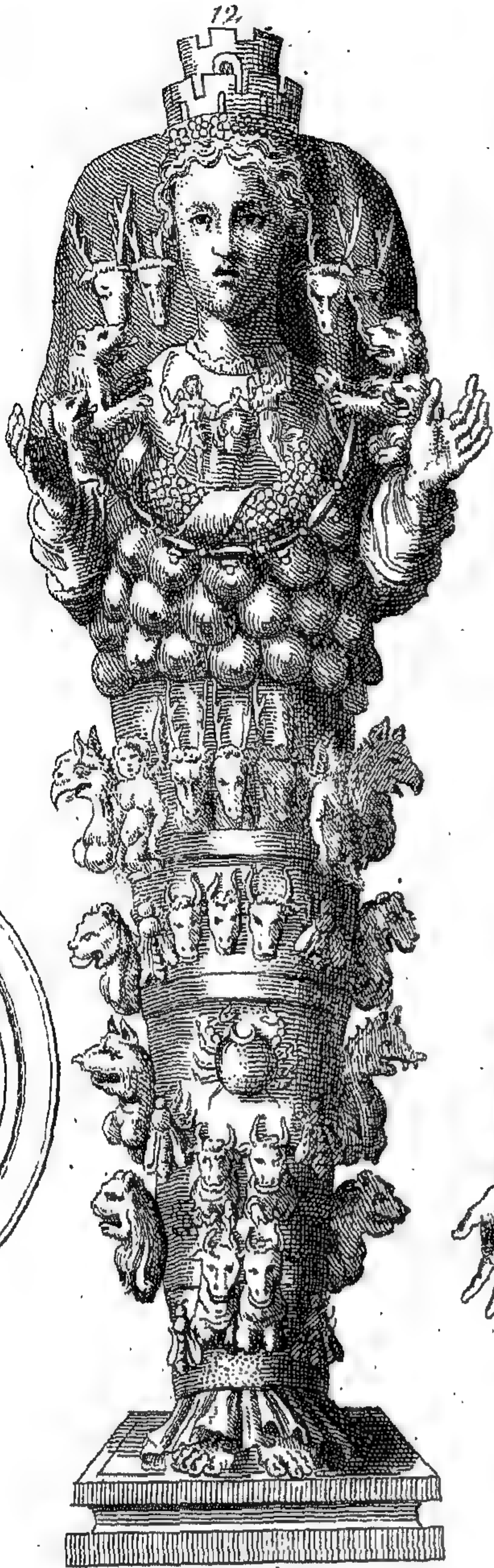


Gorlaux



Montfaucon





Menetreus



Thrase



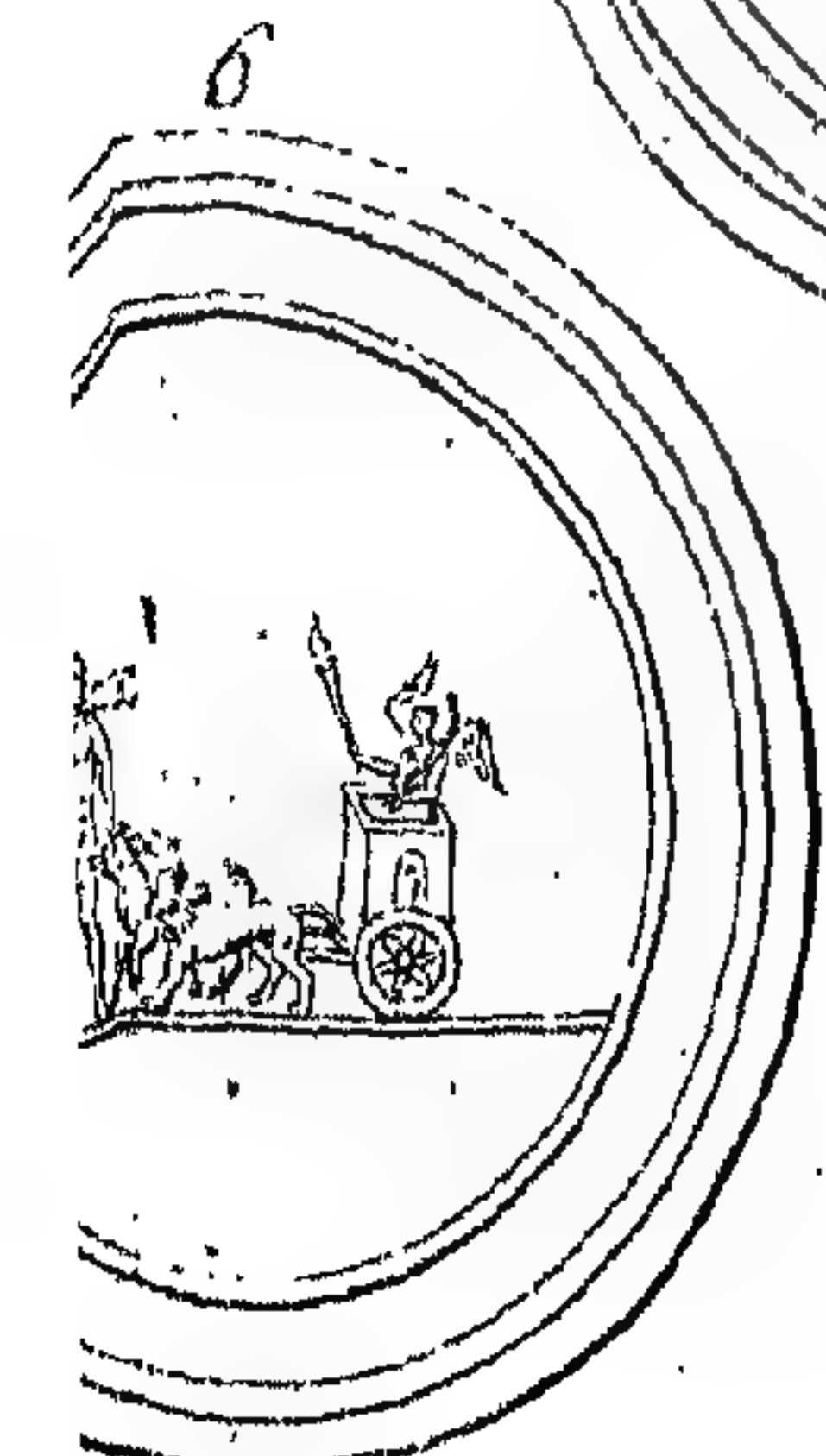
Wei 3



Hoffei



Gorlaeus



Volterius



with Stars, and which holds a Torch in each Hand, which she turns to the Ground: the ends of the Torches seem to be broken off, for which Reason no Flame is to be seen. Such an one also is<sup>9</sup> another, which has the Horned-Moon and Veil over her Head: She is surrounded with Stars, she turns her Torch to the Ground, as if she was going to put it out; the same may be seen in a Gem of *Gorlaeus*. The most learned say, that this signifies *Diana Luna* at her setting; but almost all the Moderns call her *Lucifera*. I know not whether this Name belongs to her, when she is putting out her Torch. The Medals which represent *Diana*, with the Inscription *Lucifera*, make her hold up a Torch, and place no Stars about her. Another thing that would make us doubt whether the Title of *Lucifera* belongs to *Diana*, when she is putting out her Torch; is that, as we shall see in the Chapter of the Gods of the Night, the Ancients represented Night by a Woman, with a large Veil over her Head full of Stars, putting out her Torch against the Ground. We shall give the same Figure taken from a very ancient Manuscript, where she has the Inscription *noctis*, the Night; and other Monuments, where, tho' without any Inscription, she appears undoubtedly to signify the Night. I conclude from thence, that *Diana* surrounded with Stars, and putting out her Torch, may properly enough be call'd *Diana Luna*, and signify the Moon actually setting and losing her light; but that it is probable she should not be call'd *Lucifera* or Light-carrier: I say it is probable, for there is so much Oddness and so little Uniformity in these Images of the Ancients, that I should not wonder if some one putting out her Torch should appear with the Inscription *Lucifera*: I speak only with regard to those which I have seen, and to Reason, which teaches us, that when she is putting out her Torch, she should not be call'd *Diana Lucifera*, or Light-carrier. This Name belongs very properly to *Diana*, when she is holding up her Torch, as in the Images which we have given, and in the Medals where the Inscription *Lucifera* proves what we have just said.

The first Figure in the next Plate, represents either <sup>1</sup> *Diana Luna*, or Night, PLATE XLVI.  
under a large Veil: She is putting out her Torch; there are two Stars at her Feet, because the Stars do not begin to appear till the light of the Day is declining. On the Reverse of a Medal of *Faustina*, lately discovered, a Print of which has been sent me from *Rome*, we see <sup>2</sup> *Diana* the Light-carrier, with a Torch held up, and the Horned-Moon upon her Head in the usual manner. The following Head <sup>3</sup> of *Diana Luna* is encompassed with Seven Stars, which signify probably the Seven Planets. On each side of the Head is the Thunderbolt; perhaps this signifies that *Jupiter* darts his Thunderbolts in the Night as well as the Day. The next Image <sup>4</sup> signifies perhaps the Moon which appeared to *Endymion*, or something else that we are ignorant of. The following one <sup>5</sup> is so plain that we can say nothing of it, but that it is *Diana Luna*. In the next <sup>6</sup>, she is in a Chariot drawn by Lions, and *Hercules* with his Club goes before her.





## CHAP. XV.

- I. Diana of Ephesus with several Paps, her Statues very common. II. Several exhibited here charged with Symbols. III. An Explication of the Symbols. IV. The History of Diana of Ephesus. V. The History of Meleager.

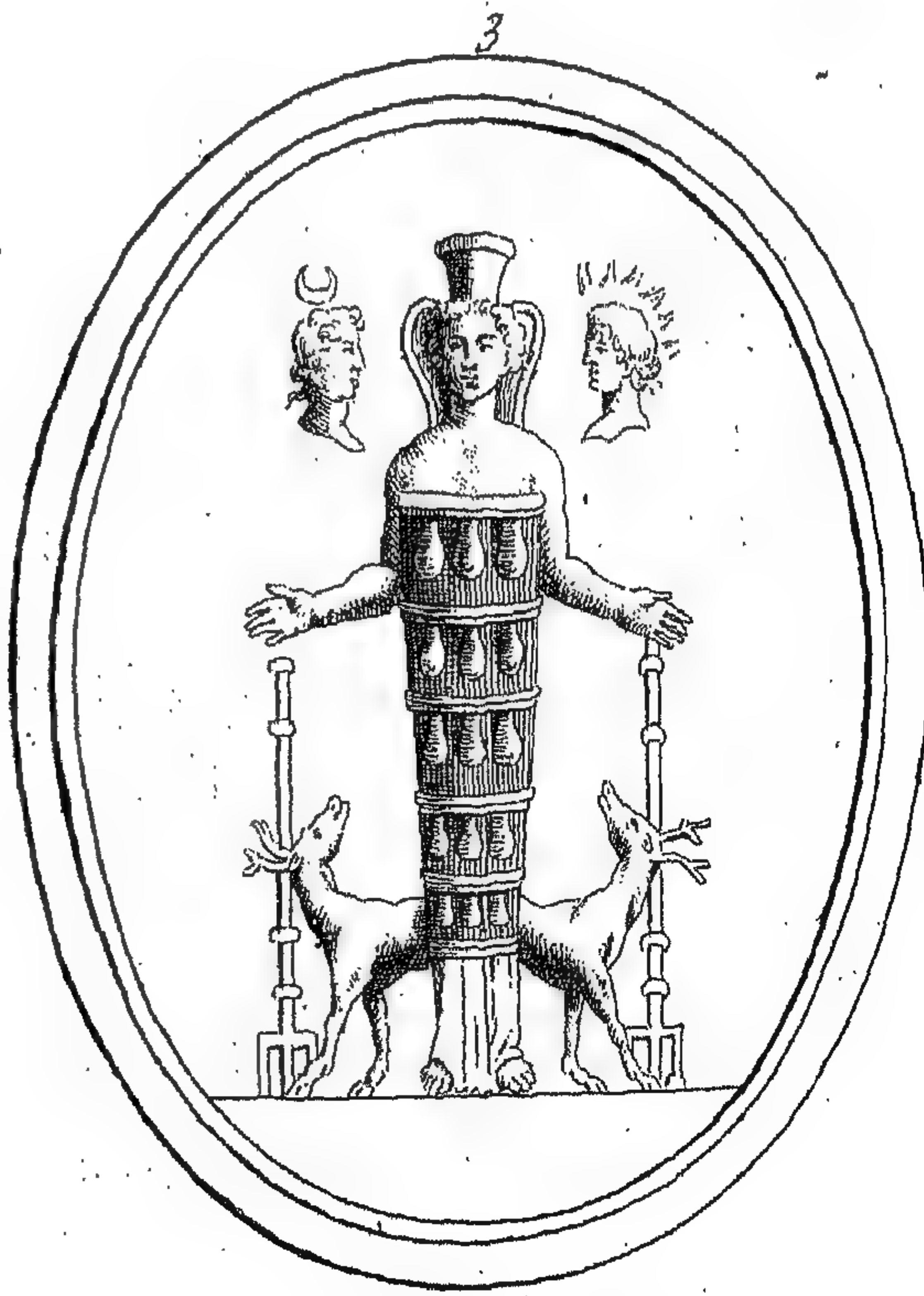
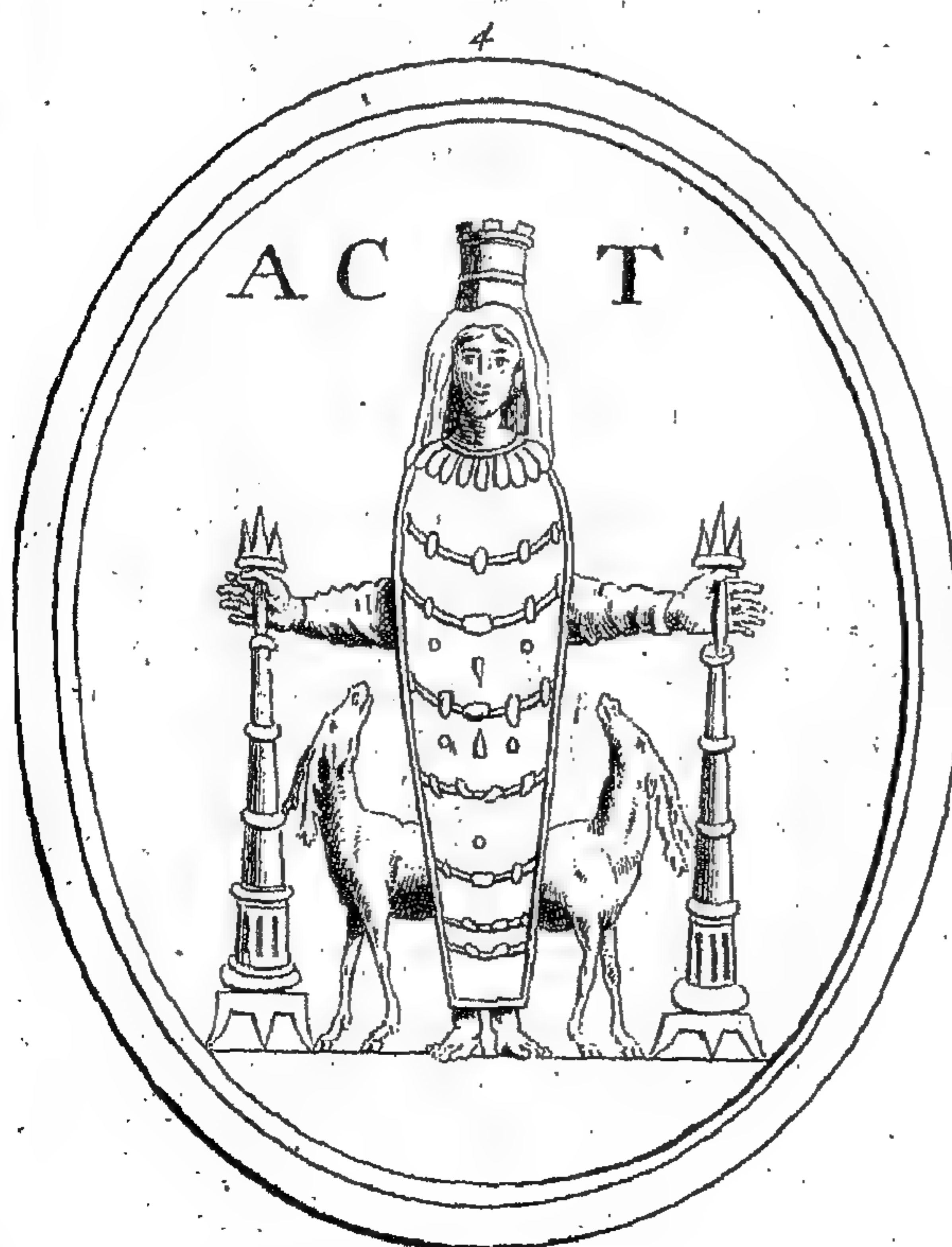
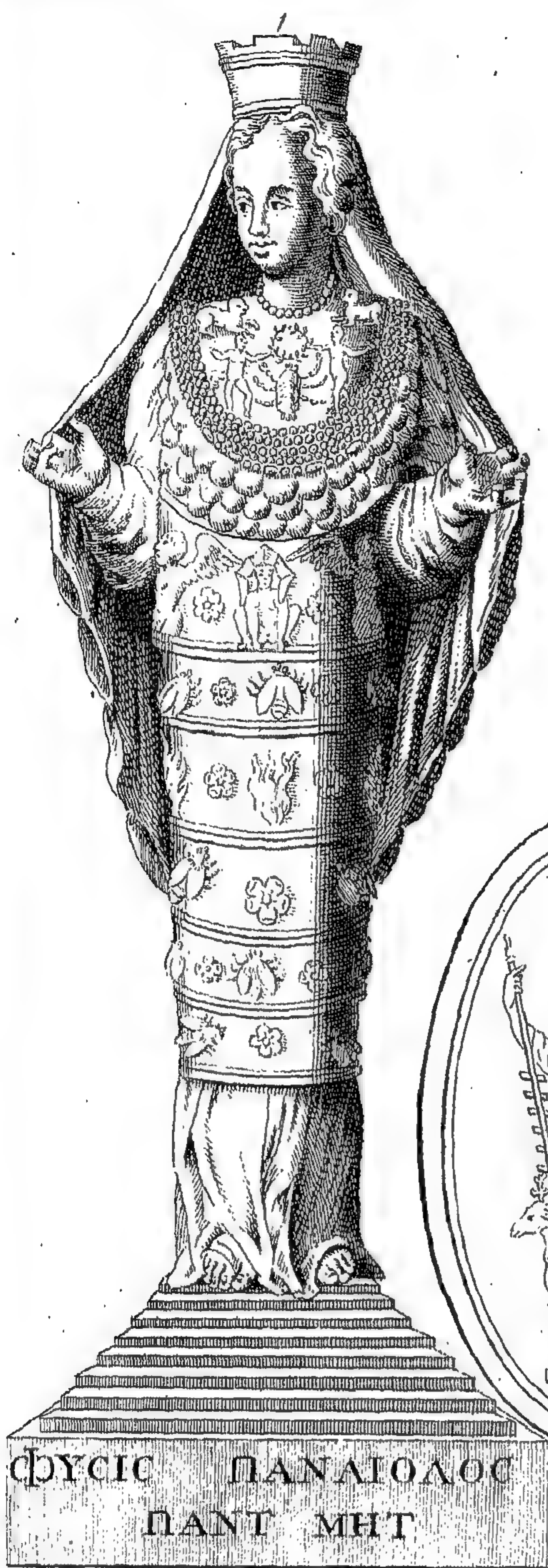
I. **T**HERE is scarce any antique Figure more common than that of *Diana of Ephesus*: We meet with it frequently in every manner. There are some Colossal Statues of her, and other Figures of every kind of Magnitude in Marble, Brass, Gems and Medals. Tho' they all resemble each other in having a great number of Paps on their Breasts, and sometimes on their Sides, yet they always differ from one another in the Number or Quality of the Symbols, or in some other Ornaments: I never saw two exactly alike. St. *Jerom* says, *Diana of Ephesus* was called *Multimammia*, and in Greek πολύμας, both Words signify *with many Paps*; and indeed 'tis principally by this number of Paps that she is distinguished from other *Diana's*. Several Paps were ascribed to *Isis* also; but there was this difference, the Ornament of *Isis's* Head was not a Tower, as it was *Diana's*, but the Flower *Lotus*. These Deities were one and the same, tho' they were distinguished in publick Worship, and had separate Temples and peculiar Ceremonies. I observe also, tho' these *Egyptian Isis's* are like enough to the *Diana's of Ephesus* in other things, yet we meet with but few of them which have that multitude of Paps. Probably also, the Goddess *Fortune*, who was styled *Mammosa*, and had a Temple at *Rome* called *Templum Fortunæ Mammosæ*, as *Rufus* acquaints us, had also her Breast full of Paps. But I have never seen the Figure of this *Fortune* with several Paps, as I shall take notice in the Chapter on *Fortune*.

- II. The Original Statue of *Diana of Ephesus*, which was in that noble Temple, esteemed one of the Wonders of the World, was made of Ivory, as *Pliny* says, and several others. But *Vitruvius* says it was made of *Cedar*, and others of the Wood of a Vine-tree. There are several Statues of *Diana of Ephesus* at *Rome*, and one in the Cabinet of *Brandenburg*, which have their Hands and Face made of black Marble, and the rest of their Body of several sorts of Marble. Three *Diana's* of our Cabinet are made of a kind of green Porphiry, with little white Spots; the Body of the Statue is divided by several Bands, so as to appear tied up in Swadling-cloaths. I shall begin with the Description of one of the *Diana's* of our Cabinet, which is one of the finest I have seen. The Goddess hath on her Head a large Tower two Story high. The Tower is placed on a Base, which extends it self so as to make two Semi-Circles on both sides of the Goddess's Head, upon which there are winged Griffins. The Goddess hath a mild Countenance, and short Hair on her Head. A kind of *Feston* of Flowers and Fruits descends down from her Shoulders; in the void Space in the middle of the *Feston* a Crab is pictured. She extends both her Hands, and hath a Lion on each Arm. Below the Goddess's Breast, between the two first Bindings, there is a great number of Paps, we may count eighteen. Between the second and third Binding Birds are pictured; between the third and fourth, a Man's Head with Wings, and a *Triton* on each side of it; between the fourth and fifth, two Heads of Oxen are represented.
- 8 Another *Diana* belonging to our Cabinet, hath in the first binding Sphinx's; in the second, a Bird between two Crabs; and in the third, two Lions. All the
- 9 lower Part is broken off. Another little *Diana* which is maimed, hath under her Paps a Crab, pictured over two Animals, which we do not know.











The next <sup>10</sup> is loaded with more Symbols than the foregoing: She hath on <sup>10</sup> her Head a large Tower, as it were, three Stories high, and under the Tower a large Veil, which falls down and covers her Shoulders. A large *Feston*, set full of Needles, covers almost her whole Breast: In the midst of the *Feston* two Victories hold a Crown over a Crab: There are two Lions on each Arm. The rest of the Figure is parted into four Divisions. A great number of Paps fill the first Row; the second hath two Heads of a Stag, but ill carved; with the Figure of a Man on each side. The two other Divisions have each three Heads of an Ox; and from both sides of the Head, and one part of the Body of the Statue, some Animals and Monsters seem to break forth. The next Figure <sup>11</sup> is like the former, <sup>11</sup> the Reader upon viewing them will observe the little Differences. In these two Images, and in some others which follow, we see Bees mixed with the other Figures of Animals.

The following Figure <sup>12</sup> is very remarkable; on the side of *Diana's* Head there <sup>12</sup> are two Stags pictured: In the middle of the *Feston* a Crab is crowned by two *Victories* or *Genii*; two Lions sit on each Arm; under the Paps there is a Row of Stags Heads between two *Genii*; in the second Division, Heads of Oxen are pictured between two Bees. The third hath the same again, with a Crab over the Oxen's Heads. The fourth hath two Heads of Oxen between two Bees. Both sides of the Statue are adorned with the Heads of a Lion and a Griffin. The remaining Particulars we leave to the Reader to observe, just mentioning the Representation on the Breast of the third. We see there <sup>13</sup> two Deities lying down, a God <sup>13</sup> and a Goddess; the God holds something like a Club of *Hercules*, on both sides Priests stand with a *Lituis* in their Hands; behind them two *Victories* stand, one on each side. Since both these Deities are pictured very young, I imagine they may perhaps represent the Birth of the Twins *Apollo* and *Diana*.

The Image taken from the Cabinet of *Brandenburg* hath two *Genii* crowning a <sup>PLATE</sup> Crab within the *Feston*. Immediately below the Paps there is a Row of Stags pi- <sup>XLVII.</sup> ctured, but not well delineated; and so there is in the fourth and fifth. The second Division hath a Row of Lions. On each side this Image there is the Figure of a Woman, with a half Moon on her Shoulders, and underneath the Head of a Ram, then of an Ox, next of a Bee, and last of a Rose.

III. These are all the Symbols almost which we meet with in the *Diana's* of *Ephesus*; some have more Symbols, some fewer. They are Bulls or Oxen, Lions, Griffins, Stags, Sphinx's, Insects, Bees, Boughs, Roses, and sometimes human Figures. We proceed now to the hidden Meaning of these Symbols. Learned Men are agreed they signify, in a mystical Sense, Nature, or the World with all its Productions. Nor is this a Conjecture only. The Inscriptions on two of these Figures prove it. <sup>PLATE</sup> That of one is, *Πανταίων φύσις πλείων πέλλος*, *Nature full of a variety of Creatures, and* <sup>XLVIII.</sup> *Mother of all things*. The first Figure <sup>1</sup> hath scarce any thing but Bees and Roses. The second <sup>2</sup> hath a Globe in one Hand, and a Crescent in the other. Between the Bandages, Animals are pictured as usually; but in the middle Division a Sacrifice to *Mother Nature*, or *Diana*, is exhibited. It is agreed by the Learned, that this variety of Symbols belong to several Deities, which seem to be united in the Image of *Diana* of *Ephesus* only. The Tower or Crown with Turrets belongs to *Cybele* the Mother of the Gods; and the Lions are sacred to her also. The Fruits and the Oxen are Symbols of *Ceres*. The Griffins are sacred to *Apollo*, and the Stags or Deer to *Diana*. It is believed, as we said above, that *Diana* is the same as the Moon; and tho' in the common publick Worship these two Deities were distinguished, yet we have observed they have been esteemed the same by many. This appears too in the *Diana's* of *Ephesus*, where a Crescent is often represented, tho' after different Manners: and indeed there is scarce any Goddess which.



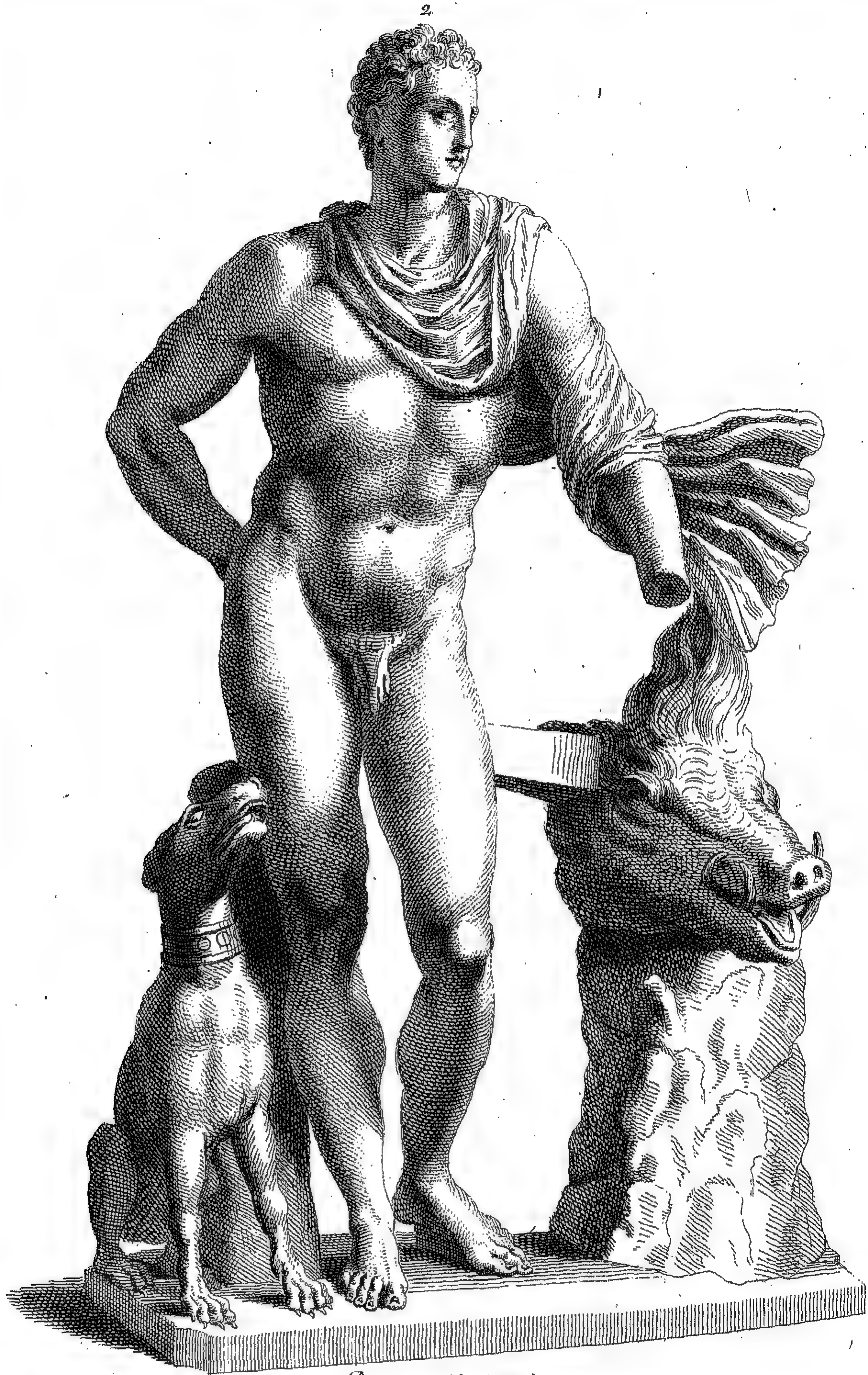
which was not taken for the Moon, as we shall shew, when we come to treat of the Nocturnal Gods. The Crab is the most remarkable Particular in these Images, which doth not only appear pictured on these *Diana's* of *Ephesus*, but also crowned by *Genii*. Some Antiquaries think the Crab is placed as the Mark of the Sign *Cancer* in the Zodiack, on account of some Relation between that Sign and the Moon; others think the Crab is a Mark of a Maritime Country, such as the Territory of *Ephesus* is, and that she wears a Crown upon account of some Victory obtained by the Inhabitants. But after all these conjectural Explanations, the Signification of these Symbols is still uncertain. Indeed we may easily apprehend why *Diana*, or Mother Nature, is pictured with several Paps, because she is the Nurse of all Animals and Plants. The Reader may consult upon this Article the Treatise of *Claudius Menetrius*, upon the *Diana's* of *Ephesus*, printed at *Rome* in 1657, after the Author's Death; there, all even the minutest Symbols are explained. Some of his Conjectures are probable enough, and a good deal of Learning is mixed with the Subject; if he doth not satisfy the Reader on every Point, it is because we cannot get Light enough in these Matters to explain them clearly.

IV. Besides the *Diana's* of *Ephesus* which we have mentioned, there are several other which have something like long Staves in their Hands to support them, as *Holstenius* says, and for no mysterious Reason but this plain one. Because *Diana* of *Ephesus* is bound round with several Bands, and as it were swaddled up, she seems unable to stand upright without leaning on something. The first<sup>3</sup> of this kind here was published first by *Maffei*, as was the second also. The first Image hath by her Head the Figure of the Sun on one side, and that of the Moon on the other, signifying perhaps that the Influences of the Sun and Moon support Nature, which is represented by this Figure of *Diana*. The Supporters of the Figure have three sharp Points at the bottom, and the Body is all full of Paps. The two Deers are Animals sacred to *Diana*, as we observed before. The next Image<sup>4</sup> differs from the former in this only, all the Rows below the first of Paps are filled with little Globules, which we cannot easily apprehend the meaning of. The learned M. *Cuper* hath explained those Letters, A C T, which we see in the Figure; they mean A C T Y P H N H. We find this Word on the Reverse of a Medal of *Antoninus Pius*. It was a Name of *Diana* in a Place named *Astyra* in *Mesia*, where there was a Grove sacred to this Goddess. The following Image<sup>5</sup> differs from those before both in the Form of its Supporters, and for terminating at bottom like a *Hermes*. The other minute Differences may be observed by the Eye, and need not a particular Explanation. We frequently meet with this *Diana* on Medals, but we cannot easily distinguish every Part, by reason of the Smallness of the Figure. She is pictured between *Cayster* and *Cenchrus*, two Rivers of *Ephesus*, on a Medal of *Antoninus Pius*. Probably these Rivers are also represented on a Medal of *Geta*, and on another of *Valerianus*, tho' the Inscription doth not mark it, as in the first Medal. We meet with a great many other Reverses of Medals exhibiting *Diana* after much the same manner, sometimes with *Esculapius*, sometimes with other Deities, and frequently with Deer; and always with her Supporter, for the Reason mentioned before.

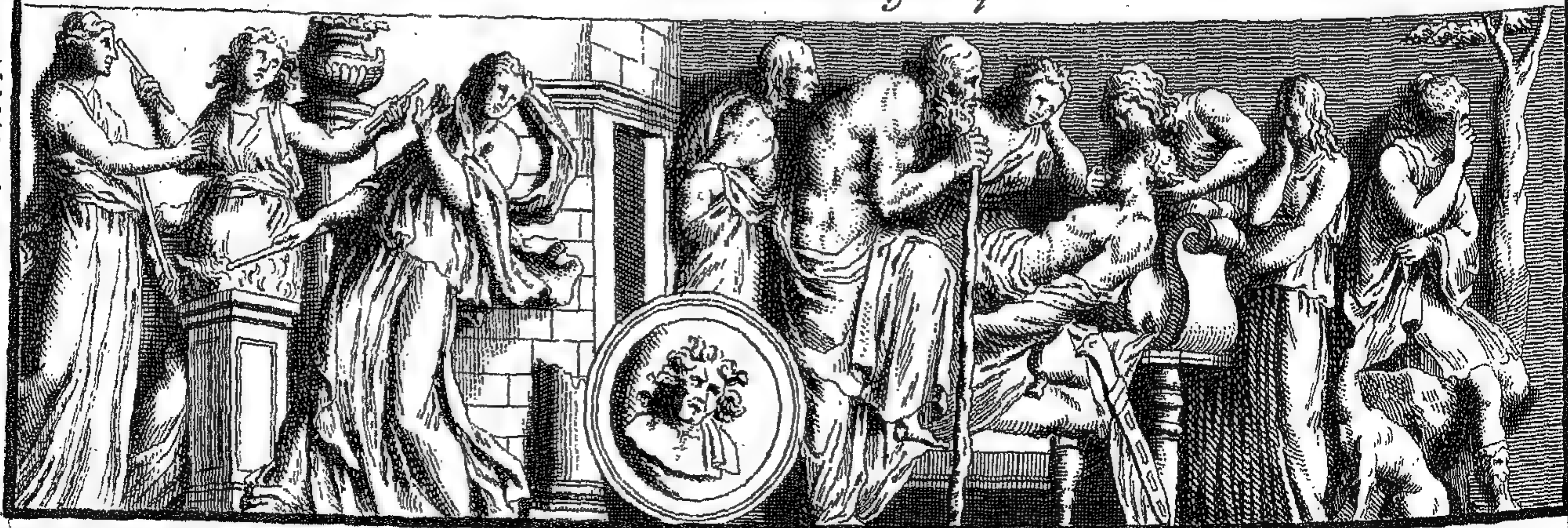
*Diana* with a great many Paps appears not only on the Medals of the *Ephesians*, but also on those of the *Magnesian*, where she is pictured crowned by two *Victories*, with the Inscription ΛΕΥΚΟΦΡΥΣ ΜΑΓΝΗΤΩΝ. She was called *Leucophryne*, from a Place in the Country of *Meander* named *Leucophrys*.

There are other Figures of *Diana* like enough to the foregoing, excepting in this, they have but two Paps, and those do scarce appear, but are covered with her Habit. One hath a Crown with Turrets on her Head, and under it a Crown of Laurel. A great Mantle covers her from Head to Foot. She hath two Me-  
dals

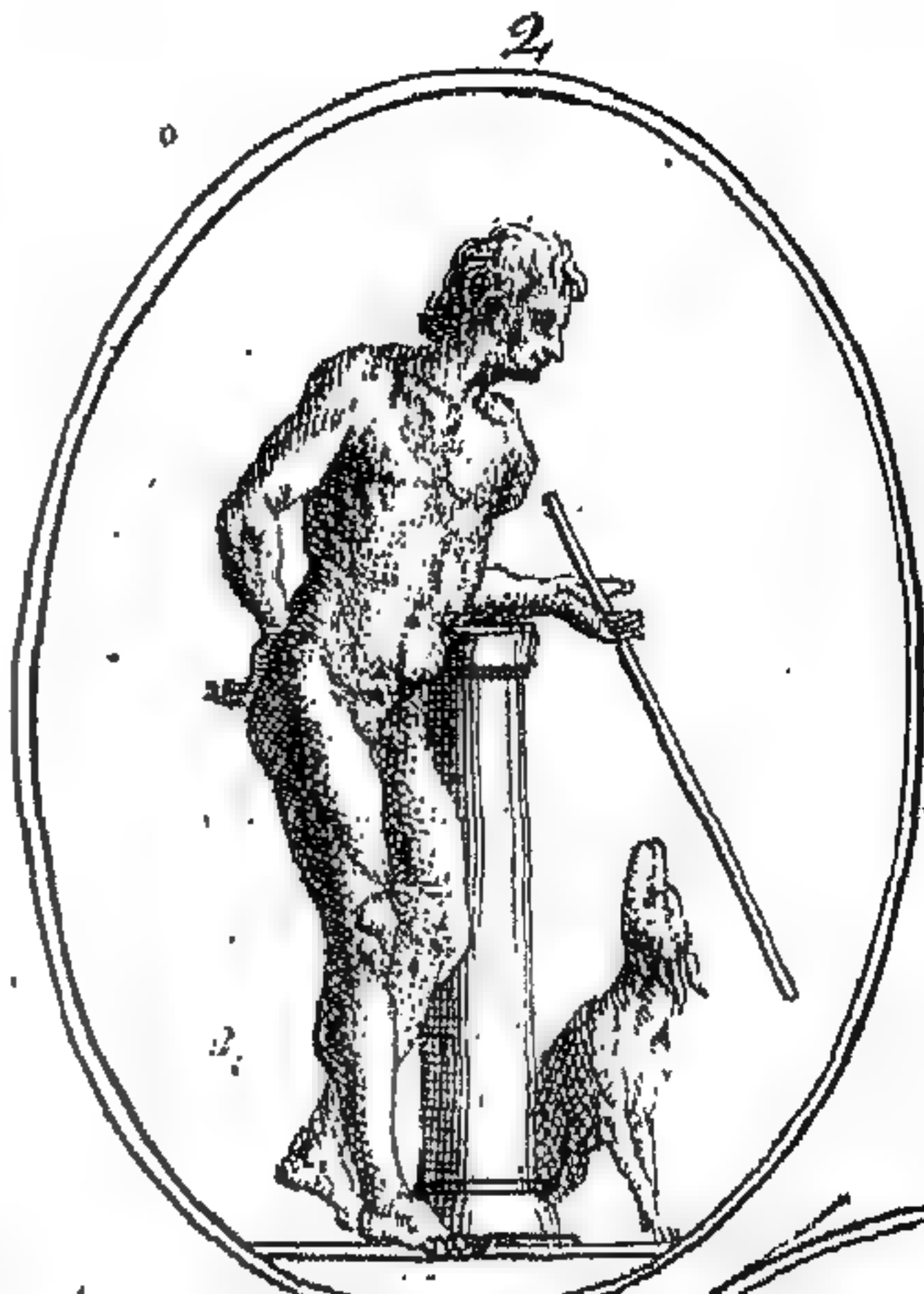




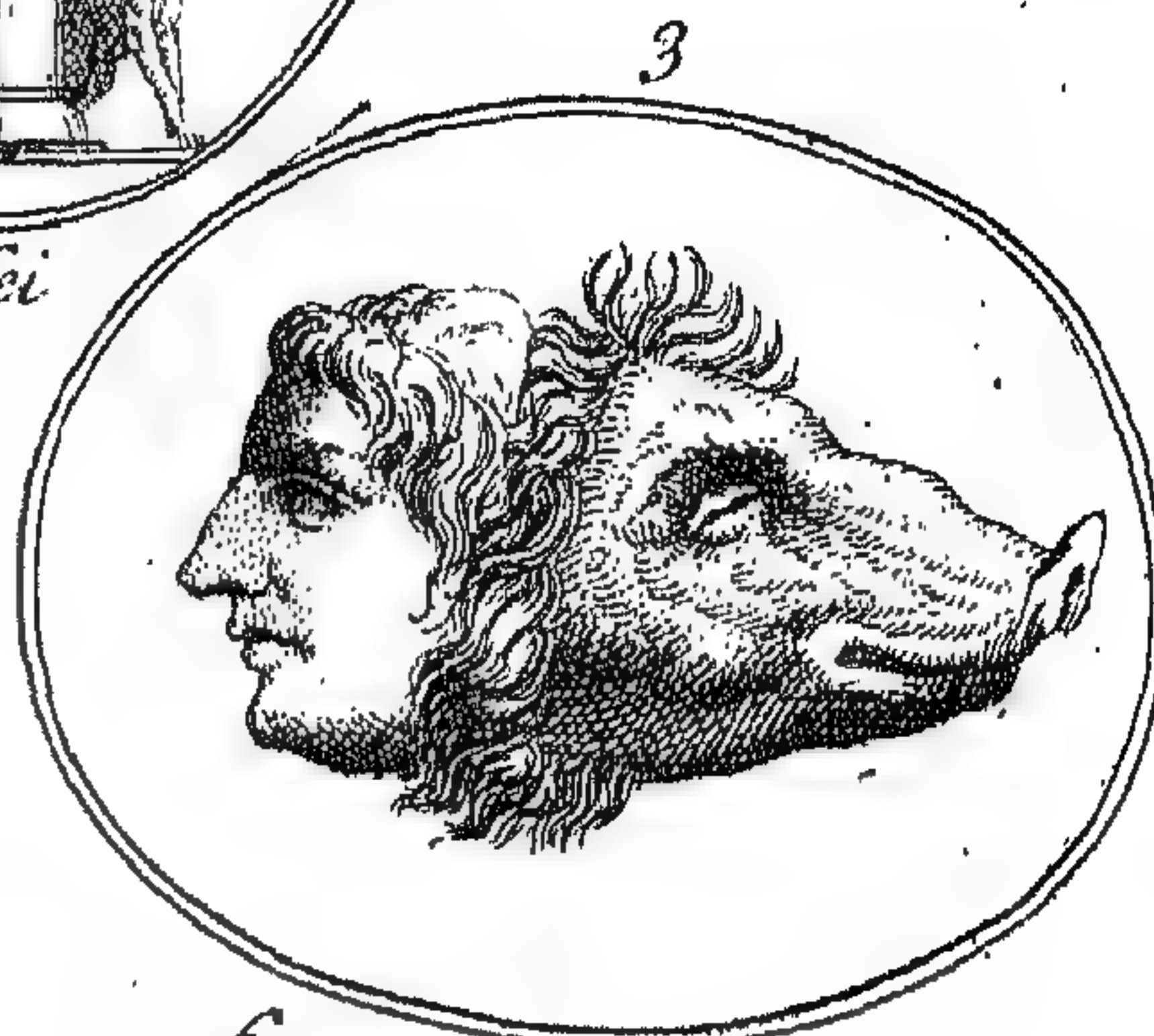
Raccolta di Maffei







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M. Tricault



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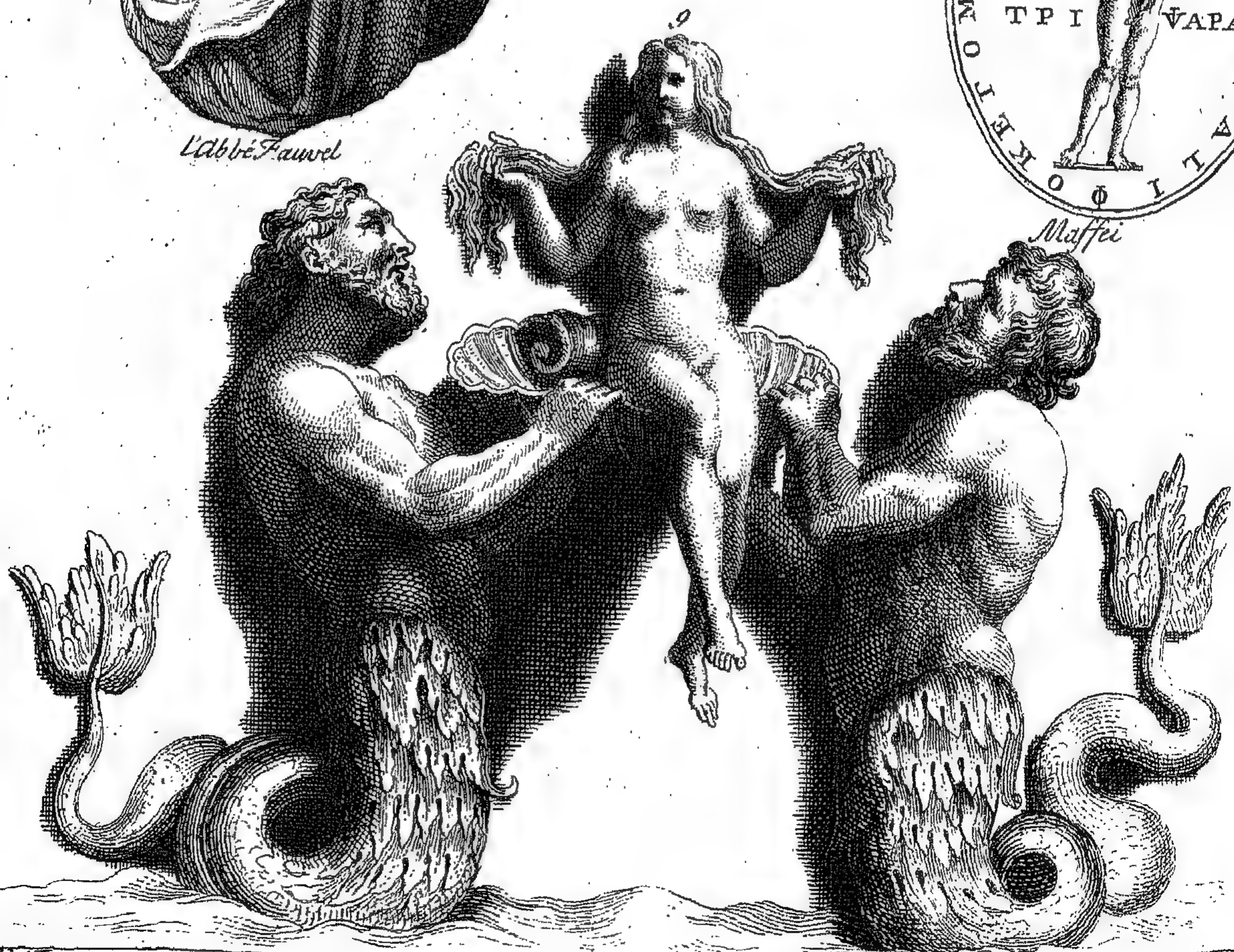
Maffei



l'abbé Fauvel



Maffei





dals on each Shoulder, one hath the Representation of a Man, the other of a Woman; a Crescent is placed between the two Paps; the first Row beneath them exhibits the three Graces, holding each other by the Hand; the second the Heads of the Sun and Moon; the third a *Venus*. A *Sea-Venus* appears riding on a Sea-Horse. Another Figure is just the same, excepting in this, she hath four Bands round her, whereas the other hath but three, and the Graces are represented twice. There are two others just like the former.

V. We may place *Meleager* after *Diana*, because he killed the *Calydonian Boar* on the account of this Goddess. This is the History: *Meleager* was the Son of *Oeneus* King of *Calydonia*, and of *Althea* his Queen. At his Birth his Mother saw the three *Parcæ* or *Fates* standing by the Fire, and holding a Fire-brand in their Hands, during the Preservation of which from being burnt her Son was to live, and to die as soon as it was consumed by Fire. The Mother immediately put out the Fire-brand, and preserved it carefully. *Oeneus* King of a fruitful Country, offered every Year the first Fruits to the Gods. He happen'd one time to neglect offering them to *Diana*: The Goddess, offended herewith, sent a monstrous large Boar which ravaged the Country, and especially destroyed a Vineyard of *Oeneus*, which *Ancaus* the Son of *Neptune* had planted and cultivated along with *Oeneus* with great Care. *Ancaus* was a morose and ill-temper'd Man to his Servants. One of them foretold him, that he should never taste the Fruit of his Vineyard. Vintage time being come, the Grapes were gathered, and the Wine was made. *Ancaus* filled a Bowl of it, and ridiculed the Prediction of his Servant. The Servant answer'd, Many things happen between the Cup and the Lip: And immediately a Messenger came in and told *Ancaus*, that a wild Boar was ravaging his Vineyard. *Ancaus* left his Bowl of Wine, ran out armed with an Ax, and was killed by the Boar. The bravest Men in *Greece* fought with this Boar, he killed several of them; but was at last slain by *Meleager*, accompanied with *Jason*, *Theseus*, *Perithous*, and the Nymph *Atalanta*, and a great many others. *Atalanta* wounded the Boar, and *Meleager* killed him. This Boar was of a prodigious Size; one of his Tusks, which was said to be preserved in the Temple of *Bacchus* at *Rome*, was a Foot and three Inches long. *Meleager* gave *Atalanta* the Boar's Skin, as a Mark of Honour. *Plexippus* and *Toxæus*, Brothers of *Althæa*, and Uncles to *Meleager*, resenting a Virgin's having the Honour of this Victory, took the Skin from her; *Meleager*, provoked at this Affront, killed them both, and married *Atalanta*, and had a Son by her called *Parthianopæus*. *Althæa*, upon hearing of the Death of both her Brothers, ran mad; and to revenge her self on her own Son, took the fatal Firebrand, which could not be burnt without *Meleager's* being destroyed, and put it in the Fire. The Hero *Meleager* felt a Fire in his Bowels, and expired as soon as the Firebrand was consumed to Ashes. Writers are not agreed in this Fable; we have chose the most general Opinion, and which hath relation to Monuments here. A Roman Marble <sup>1</sup> represents this Death of *Meleager*. *Al-* PLATE XLIX.  
*thæa*, accompanied with the *Parcæ*, burns the Firebrand, *Meleager* is in Bed ready to expire. Two Women stand at his Bed's Head, perhaps his Sisters, one of them gives him some Medicine. *Atalanta*, leaning on her Arm, laments her Husband. The Medal seems to represent a *Fury*. The next Figure <sup>2</sup> is the noble Statue of *Meleager* belonging to the *Picchini* at *Rome*. The next Image <sup>1</sup> represents PLATE L.  
*Meleager* fainting away, two Women support him; his Mother holds a Stick, which is burning. Another *Meleager* leans on a Pillar <sup>2</sup>. The next Figure <sup>3</sup> with the Head of a Man and a Boar joined together, is thought to signify *Meleager* and the Boar's Head. The other Figure <sup>4</sup> is thought to be an *Atalanta*.



## C H A P. XVI.

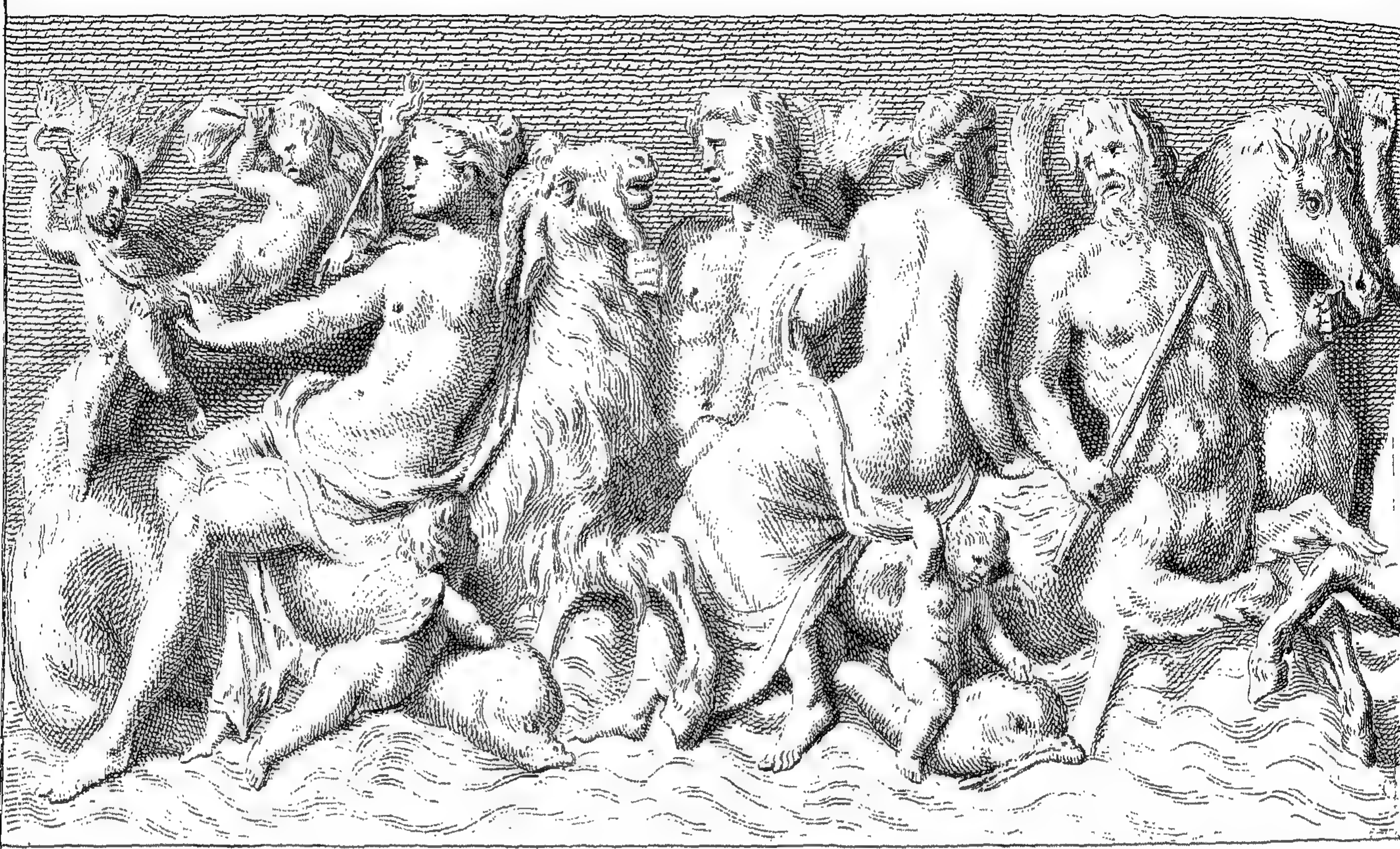
- I. *The divers Origins of Venus, and the different Venus's mention'd by Authors.*  
 II. *Three Venus's represented in Monuments; Venus the Celestial, Sea-Venus, and Venus Popularis.* III. *Images of Venus the Celestial.*

I. **V**ENUS, whom the *Greeks* call *Aphrodite*, is by no means behind any one of the foregoing Gods, either as to the different Origins, or number of Goddesses of this Name, who are mention'd by the Ancients. 'Among the several *Venus's*, says *Cicero*, (*de nat. deorum lib. 3.*) the first was the Daughter of *Coelus* and *Dies*, Heaven and Day, whose Temple is to be seen in *Elis*. The second sprang from the Froth of the Sea; and it is of her and *Mercury* that *Cupid*, the second of that Name, is said to have been born. The third, the Daughter of *Jupiter* and *Dione*, is she who married *Vulcan*: they make *Anteros* come from her and *Mars*. The fourth, born of *Syria* and *Tyrus*, is call'd *Astarte*, who is said to have married *Adonis*. *Pausanias* (*in Bæoticis lib. 9. p. 566.*) says, that the *Thebans* had three Statues made with the very Wood of *Cadmus's* Ships: the first was of Celestial *Venus*, which signified pure Love disengag'd from all fleshly Desires. The second was of Popular *Venus*, which denoted an immodest Love; and the third was of *Venus Apostrophia*, so call'd, because she turn'd away Hearts from all Impurity. In another place (*Eliac. l. 6. p. 392.*) the same *Pausanias* allows but of two, Celestial and Popular *Venus*. There would be no end of collecting together all that the Ancients have said, as well upon the Origin of *Venus*, as upon her Qualities. We do not pretend to it; but this we shall remark, that many Authors, both ecclesiastical and profane, and among the rest, *Clemens Alexandrinus* (*in περὶ γενν.*) say, that *Venus* takes her Origin from the Genitals of *Cœlus* and the Froth of the Sea.

II. Of all these *Venus's*, She who was worshipped chiefly by all the *Greeks* and *Romans*, was the Daughter of *Jupiter* and *Dione*: and yet we meet with some Monuments of Celestial *Venus*, and with more of Sea-*Venus*: but those of *Venus*, the Daughter of *Jupiter* and *Dione*, very much out-do the others in Numbers. It is to this last that a great many things are attributed; which the Ancients ascrib'd to other *Venus's*. We shall begin with Celestial *Venus*, then proceed to Sea-*Venus*, and so come to *Venus* the Daughter of *Jupiter* and *Dione*, who is sometimes call'd Popular *Venus*, and this will bring us to several other inferior Deities.

III. The two Figures of Celestial *Venus* which we here give, were publish'd not long ago by a learned Antiquary: they have both of them Wings. The first wears a Gown or Veil fasten'd to her Neck, but it covers nothing at all of her Nakedness: She is presenting *Cupid* with a Circle, which looks very much like a Bracelet, as may be seen in the third Volume, where we treat of Bracelets. It is this *Cupid* that shews she is Celestial *Venus*. She who comes after is dress'd, and has a Celestial Globe, which she seems to meditate upon: The Butterfly underneath, which signifies the Soul, seems desirous of avoiding the Torch under it, for fear of burning its Wings. *Venus* seems to be calculating the Nativity of this Soul, and to be looking for the Day of its Death upon the Celestial Globe. We have no such Figure of Celestial *Venus* remaining, as *Phidias* made for the *Elians*, according to *Pausanias*. That *Venus* had one Foot upon a Tortoise; which was a Lesson, says *Plutarch*, for the Women, whose Business it is to keep in the House like Tortoises, and mind their Family Affairs. Medals represent Celestial *Venus* in another manner, without Wings, holding an Apple in one Hand, and a Lance









*La Chaussée*



*Maffei*



*Beger*



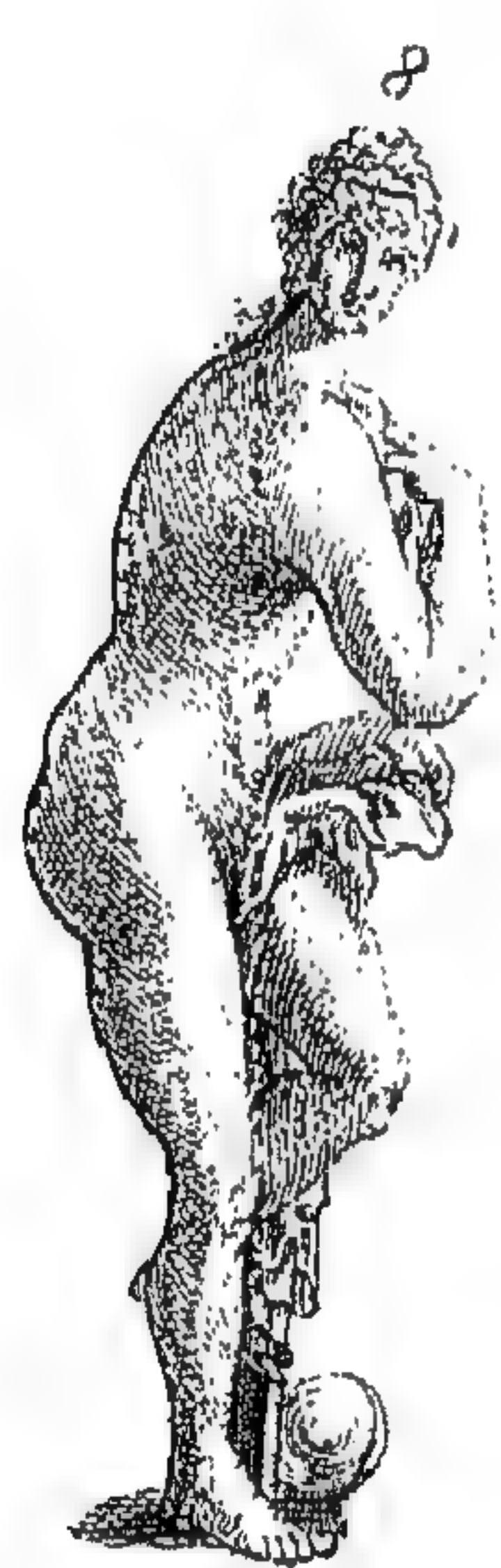
*Maffei*



*Ruccolla Maffei*



*Beger*



*M<sup>r</sup> Boissot*



*Vill Borghese*



*Maffei*



*Boissard*



*Ruccolla Maffei*



*La Chaussée*



in the other, with a Star by her side. Some likewise take for Celestial *Venus*<sup>7</sup>, that Bust of a Woman with Wings, whose Head-cloaths are tied so as to form a sort of Horns: I would not warrant this to be Celestial *Venus*. That *Venus*, says *Herodotus*, had a Temple at *Ascalon*.

## C H A P. XVII.

I. *Sea-Venus born of the Sea.* II. *Sea-Venus just born, supported on a Shell by two Tritons, who express a great Reverence for her.* III. *A Procession of Sea-Venus on the Sea, and her magnificent Attendance.* IV. *Other Representations of Sea-Venus.*

I. *Sea-Venus* is called also *Epipontia*, which signifies the same thing; and *Tritonia*, because she was carried by the *Tritons*; *Anadyomene*, which means rising from the Sea; and *Aphrodite*, as being sprung from the Froth of the Sea. This *Sea-Venus* is represented as just born in the next Figure<sup>8</sup>. She wipes her long Hair, like as in the following Image. The Word ΤΡΙΨΑΡΑ, and the Inscription on the Gem, look very like those Inscriptions on the Gems called *Abraxas*, which we shall give a full Account of hereafter.

II. We see now the Birth of *Venus*, as it is represented in a fine Marble belonging to the Palace *Matthei* at *Rome*. She is just rose from the Sea, and supported by two *Tritons*<sup>9</sup>, who, by their Gesture and Aspect, express the greatest Admiration and Reverence for the new-born Goddess. She takes hold of her Hair, and squeezes out the Water.

*Ut complexa manu madidos salis æquore crines  
Humidulis spumas stringit utraque comis.*

as *Ausonius* says, speaking of a *Sea-Venus* Painted by *Apelles*. The other Figures pictured at the Extremity of this Marble, have no relation to the *Sea-Venus*. On one side *Perseus* is represented with Wings to his Feet, who, by the Help of *Minerva*, to whom he seems speaking, had cut off *Medusa's* Head; on the other side *Perseus* delivers *Andromeda*, to whom he reaches his Hand.

III. The next Figure exhibits *Sea-Venus* on the Waves of the Sea, riding on a PLATE Sea-Goat, perhaps a He-goat, because, according to *Pausanias*, the Statue which LI. was made by the famous Sculptor *Scopas*, was made sitting on a He-goat. She is attended by a great number of *Nereids* and *Cupids* riding on *Dolphins*. One of the *Nereids* rides on a kind of Marine Centaur, and holds a Harp. We see *Tritons*, Sea-horses, and a Bull pictured here, but can discern only the Head and Breast of the Bull, his hinder Part ought to terminate in a Fish like the *Tritons* and Sea-horses.

IV. In another Image<sup>1</sup> she rides on a *Triton*, and holds a Shield, with a Head PLATE pictured on it, perhaps that of *Medusa*; if it be so, she hath a Symbol proper to LII. *Minerva*, I leave others to guess at the Reason. We see her also sitting on *Tritons* in a Medal of *Agrippina*. In another Image she appears riding on a Sea-horse<sup>2</sup> over the Waves of the Sea, with her Head covered with a great Veil swelled out by the Wind: *Cupid* swims by her side. The Oar by *Venus's* Foot makes us think this Image represents Navigation. The *Cupid* may signify that it is the Desire of Gain which engages Merchants to venture the Dangers of the Sea. In the next Figure we see her in greater Pomp; she sits on a Dolphin<sup>3</sup>; on one side



side of her there is a Sea-horse, and a little farther off a *Triton* blowing a Horn. A *Cupid* swims by, two others follow, and the last hath a Crown, and his lower Parts end in a Fish. *Venus* here hath a *Cornucopia*, to denote the Plenty of things the Sea produces for Men. *Venus* standing on a Dolphin's Head<sup>4</sup>, goes thro' the Waves, holding a large Veil over her Head. A *Triton* blows a Horn before her, declaring her Approach. This Figure may represent, if I mistake not, *Aurora* rising from the Sea. *Venus* appears again riding on a Sea-horse, or a Sea-goat<sup>5</sup>, in a Gem published by *Maffei*: A *Cupid* behind hath a Whip to drive him on. The Figure<sup>6</sup> stooping down is done by an excellent Hand, there is under her a Shell, which is a Mark of *Venus-Aphrodite*, or *Sea-Venus*.

## C H A P. XVIII.

- I. *Venus Popularis* the common Goddess of Love, called *Cypris* by the Greeks.
- II. A Statue of her made by *Praxiteles*, begged in Marriage.
- III. A Statue of *Venus* belonging to the great Duke of Tuscany, and other fine Statues of her.
- IV. A Statue of *Venus* carrying a Dove in her Hand.
- V. The triumphal Pomp of *Venus*.

WE come now to *Venus* the Goddess of Love, called by several Authors *Popularis*, or the Popular, Πάνδημος, *Vulgaria*, or the Vulgar. This is she who is called Κύπρις, *Cypris*, in a Passage in *Athenæus*, which he seems to have taken from *Ephorus*, an ancient Historian, or from his Son *Demophilus*. *Athenæus* says, he had it from one of them. We see there some Verses of an Oracle given to *Menelaus*.

Παίχρυσον φέρε κόσμον ἔλων ἀπὸ σῆς ἀλόχοιο.

Δειρῆς, ὅν ποτε Κύπρις ἔδωχ' Ἑλένη μέγα χάσμα.

Offer that Golden Necklace, the beautiful Ornament of your Wife's Neck, which *Cypris* formerly gave *Helena*. She is frequently represented naked, and sometimes dressed.

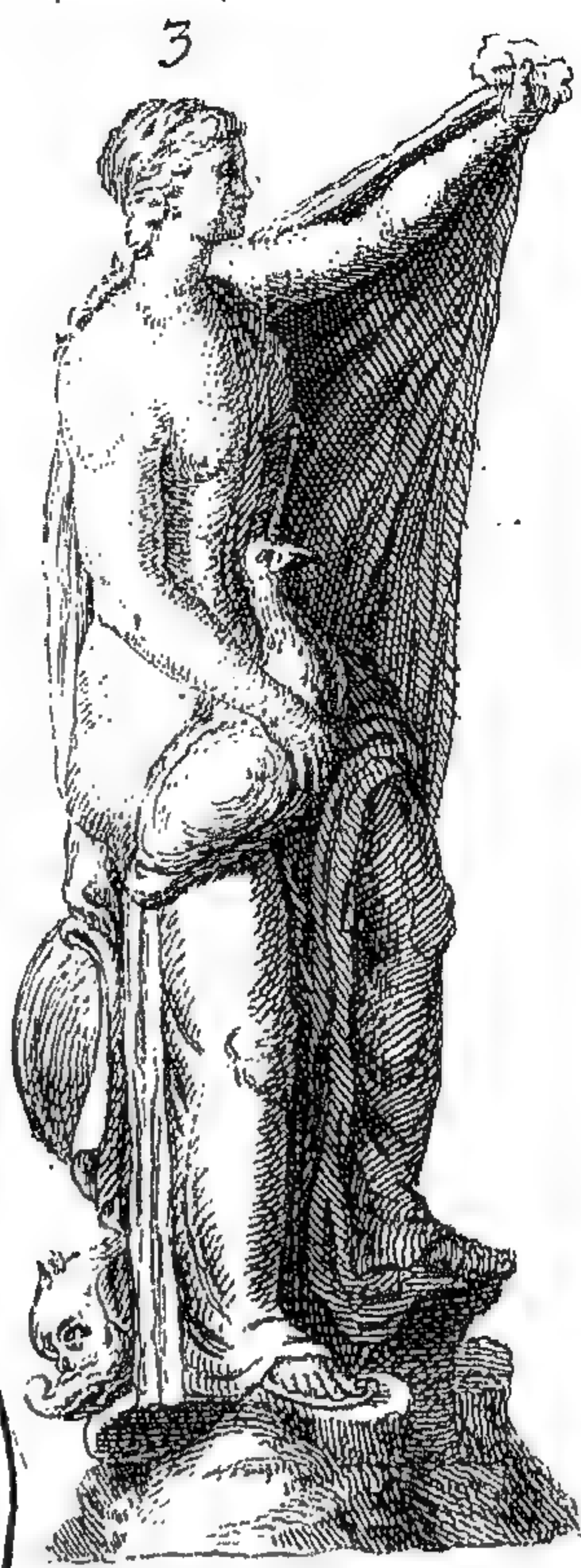
II. *Pliny* says, *Praxiteles* made two Statues of *Venus*, the one dressed, the other naked; the People of the Isle *Cos* bought the first, and they of *Cnidos* the other. The naked Figure grew famous. King *Nicomedes* offer'd a great Price for it, but the People of *Cnidos* would not part with it. The Beauty of this Statue drew a great Concourse of People to see and admire it. One Person, who visited it often, fell in Love with it, and made great Presents to it; nay, he grew so distracted with Passion, he at last demanded it in Marriage of the *Cnidians*, promising them great Presents. The *Cnidians* rejected his Offers, but were not displeased with the Folly of the Man, because it raised the Fame of the Beauty of their Goddess, and made her more talked of in the World.

III. Of all the Statues of *Venus* which remain, that belonging to the great Duke of Tuscany, is the most famous<sup>7</sup>, and hath the Name of the Sculptor. It is thought to be a Master-piece in Sculpture. The *Venus* of M. *Baisot* leans on a Pillar<sup>8</sup>, and hath a Globe at her Feet, denoting her Empire over Mens Hearts. That of the *Villa Burgbesia*, esteemed for the Delicacy of the Workmanship, is modestly cloathed. She leans with her left Hand on a Vase<sup>9</sup>, which holds some Perfumes she used after bathing. The next *Venus*<sup>10</sup> seems made to express that Sentence





Beyer



Villa July III



Beyer



7 Beyer



Vaillant



M. Boissier



M. Labbe Favel



Vaillant



Vaillant



Gorlaeus



Gorlaeus



Gorlaeus



Vaillant



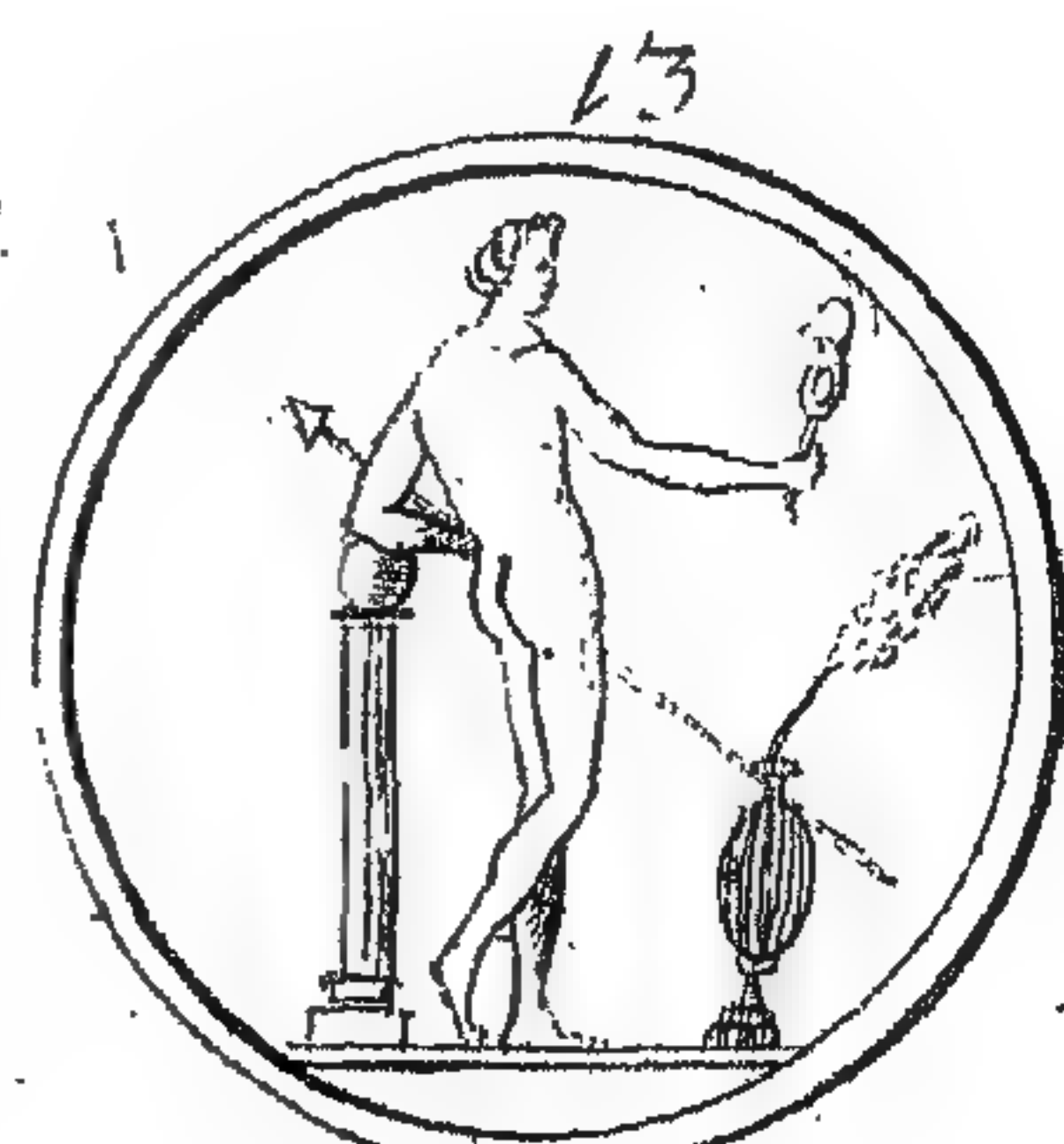
Vaillant



Vaillant



Gorlaeus



Gorlaeus



Gorlaeus



Sentence of *Terence*, *Sine Cerere & Baccho friget Venus*. She is in Company with two *Cupids*, and holds a *Thyrus*, surrounded with Vine-leaves and Grapes, and crowned with Ears of Corn. She holds in her right Hand three Arrows, to signify perhaps she darts them with more Success when she is assisted by *Ceres* and *Bacchus*. Another *Venus* <sup>11</sup>, which is plainer, seems made also with the same Intent <sup>11</sup> as the former; she holds two Ears of Corn in one Hand, and a Grape in the other. The next, which is a Vow of the *Maronitæ* <sup>12</sup>, as the Inscription shews, is <sup>12</sup> cloathed very modestly. She hath a Torch in her right Hand, and lays her left on a *Cupid's* Head, who also hath a Torch in his left Hand; by her side there is a flaming Altar, and above the Altar two Torches lying-across. Torches are often pictured with *Venus* and *Cupid*, to signify perhaps the Fire these two Deities kindle in Mens Hearts.

IV. The Dove was a Bird sacred to *Venus*; for this Reason it was called the *Cytherean* Bird. *Apuleius* says, four Doves draw *Venus's* Chariot. I have met with but one Monument where these Birds have this Office. We see them often pictu- PLATE red on *Venus's* Hand, as in the Figure here <sup>1</sup>. The next <sup>2</sup> is partly cloathed, hath <sup>111</sup> a Necklace on, and holds a Dove. Another, taken from the *Villa Julii*, spreads out <sup>1, 2</sup> a large Veil with one Hand, as if to cover it self, and holds a Dove <sup>3</sup> in its other, which rests upon its Knees. Others take this Bird to be a Swan; but it must be owned the Bird here is like neither of them. In another Image <sup>4</sup> *Venus* rides in a Chariot drawn by a Goat, and a *Cupid* on the Goat's Back blows a Horn. She holds a Torch. This is *Venus the Popular*, who darts Fire every where about her.

V. In the next Image <sup>5</sup> she marches in State, triumphing for her Victories. Her magnificent Chariot is drawn by Lions; she holds a large Veil over her Head, and an Arrow in her left Hand; a *Cupid* flies above to crown her, and Laurels seem to bend down over her of themselves. A naked Man walks before with a Lyre, and plays on it in Honour of this Festival; two Men walk by the side of the Lions with Torches on their Shoulders, as if to guard the Company; a Satyr comes after the Chariot playing on his *Tibia*, and closes the Train.

## C H A P. XIX.

I. The Lacedemonians represented *Venus* armed. II. *Venus* victorious in two manners. III. Why *Venus* wears a Myrtle Crown.

I. **L**ACTANTIUS tells us, the *Lacedemonians* pictured *Venus* armed, because their Wives once took Arms and repulsed their Enemies. We often see *Venus* the *Victorious* on Medals and other ancient Monuments. She is styled *Victorious*, with reference to her Victory over *Juno* and *Minerva*, when they contested the Prize of Beauty with her. She was also victorious over *Mars*, when she drew him to commit Adultery. She is represented *Victorious* in these two manners. She holds an Apple, the Mark of her Victory, in a great many Medals <sup>6</sup>. The Figure of *Venus* <sup>7</sup> taken from the Cabinet of Abbot *Fauvel*, holds some Fruit, but it doth not look like an Apple at all, which makes me doubt whether this Image be *Venus* *Victorious*. One of <sup>8</sup> the Heads of *Venus* which follow hath *Cupid* on the Reverse; two others <sup>9, 10</sup> are crowned with Laurel, one is crowned with Myrtle, as *Vaillant* thinks. She is sometimes represented with the Marks of both these Victories, the Spear, the Shield, and the Apple <sup>11</sup>. The Victory over *Mars* is more frequently represented. *Venus* holds a Spear <sup>12</sup>, a Helmet <sup>13</sup>, and generally hath a Shield <sup>14</sup> at her Feet; and, to denote her Victories, rides in a Chariot drawn by two



two *Cupids*. She holds a Spear; what the Lyre at the bottom of the Image means, I do not know.

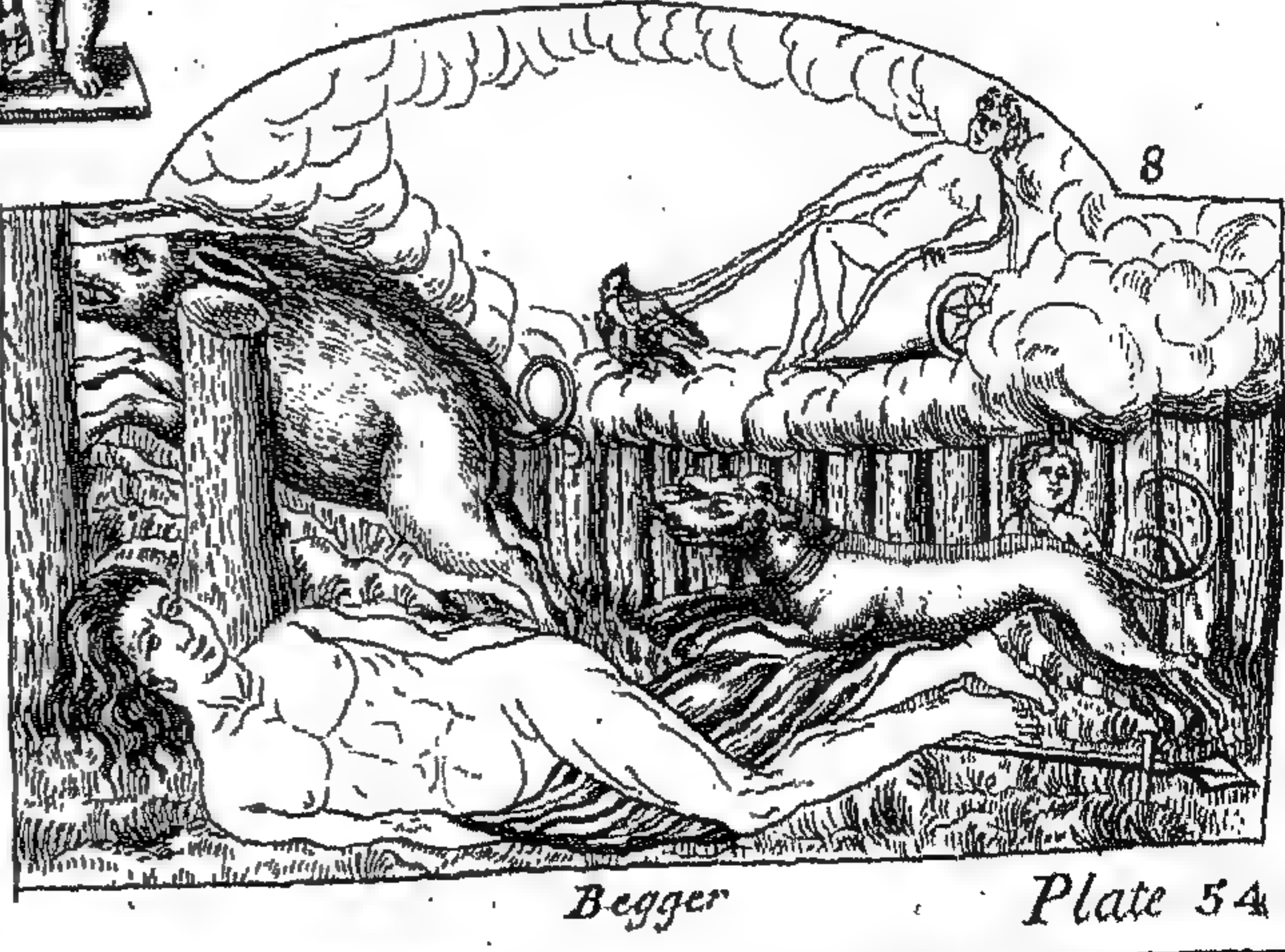
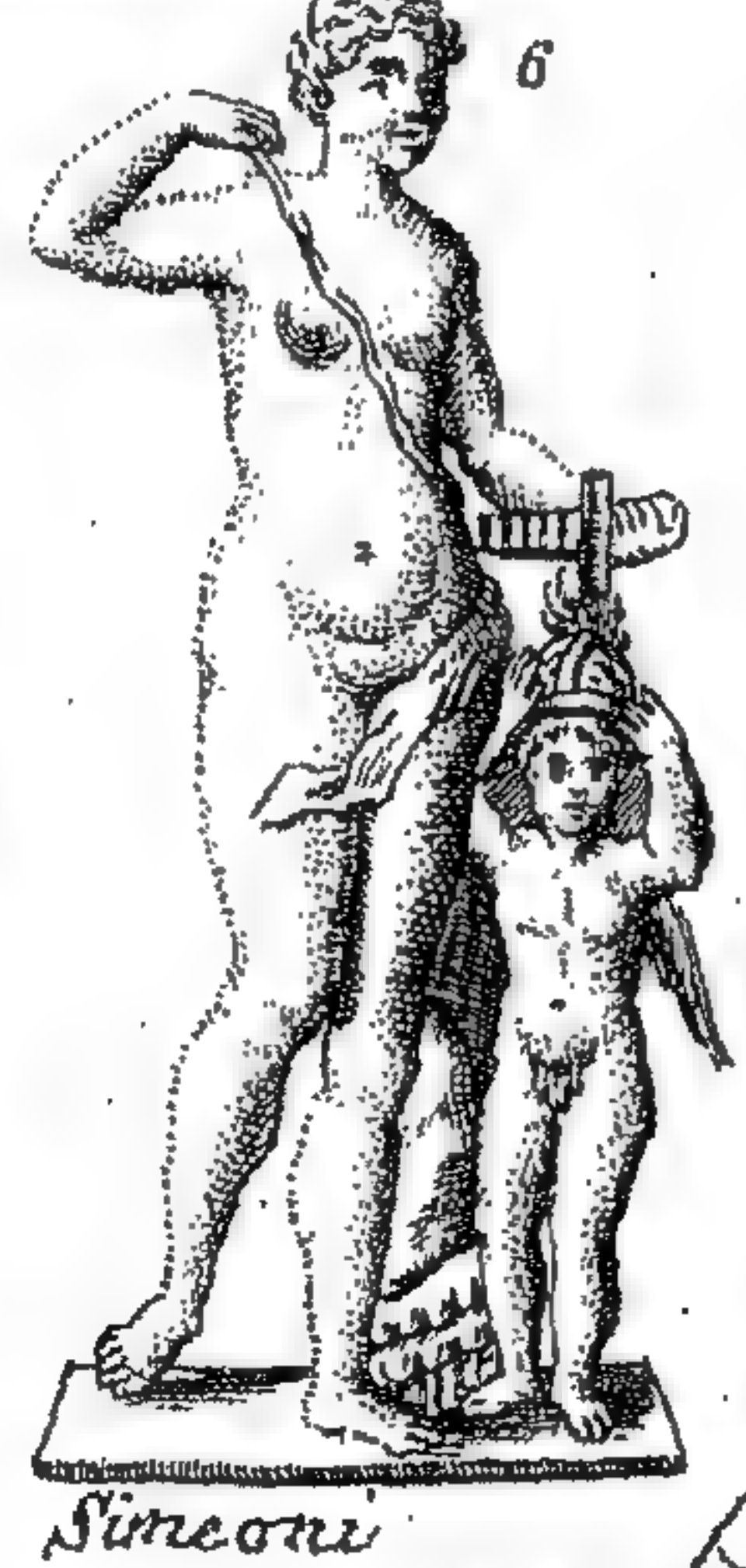
PLATE LIV. The Representations which follow are larger, and more easy to be distinguished; the first holds Vine-leaves and Poppies, Symbols of *Bacchus* and *Ceres*, two Deities which incite this Goddess. A *Cupid* endeavours to get the Poppies; this is either an Allegory, or a Caprice of the Graver. The two next represent *Venus* Victorious, alone, leaning on a Pillar, holding a Spear in one Hand, and a Helmet in the other, with a Shield at her Feet. The next is with *Cupid*, who holds a Helmet which he had received of *Venus*, she leans on the Shield, and holds a Spear in one Hand, and a Sword in the other. Another, together with the foregoing Symbols, holds a Sword, while a *Cupid* holds a Helmet. The next Figure is more remarkable, *Venus* holds a Sword in her left Hand, a little *Cupid* carries a Helmet on his Head, and there lies a Coat of Mail between them both.

III. *Venus* sometimes wore a Crown of Myrtle, a Plant sacred to her. This Plant was called *Naucratis*, for the Reason given by *Polycharmus* in *Athenæus*. In the twenty third Olympiad, *Herostratus*, a Merchant of *Naucratis*, who often made Voyages, came once to *Paphos*, a Town of *Cyprus*, and bought there a little Statue of *Venus*, about nine Inches high, in order to carry it to *Naucratis*. But coming near *Egypt*, a great Storm arose; they lost all Knowledge where they were, and every one addressed himself to this Statue of *Venus* to preserve them from the present Danger. The Goddess, who protected the *Naucratis*, caused green Myrtle to spring all round the Ship, which gave a most agreeable Smell. The Sailors, who till now despaired of their Lives, and were reduced to the last Extremity, by continual Vomitings, began to enjoy the Sun again; they presently discovered their own Country, and arrived safe at *Naucratis*. *Herostratus* went a-shore, and in a Temple of *Venus* offer'd the little Statue and the green Myrtle. After performing Sacrifice, he invited all his Relations and Friends to a Feast, and gave every one of them a Myrtle Crown, which, from that time, was called *Naucratis*. *Pausanias* says, *Venus* had a Statue of green Myrtle at *Temnos*, which *Pelops* made for her that he might marry *Hippodamia*.

We come now to the Histories concerning *Venus*. Her Adultery with *Mars* was described in the Chapter about *Vulcan*, the Person most concerned in that Affair. The Pagans, ashamed of the Vices and Impieties of their Deities, turned into Allegory and moralized all their unworthy Actions, unworthy not only of Gods, but even the vilest of Men. With a View to this, probably, the Graver of a Gem, where *Mars* and *Venus* use an unbecoming Familiarity, hath pictured a *Cupid*, a Star, and a Butterfly. The Star is frequently represented with heavenly *Venus*: The Butterfly, the Emblem of the Soul, is generally used to denote some moral Sense. This would seem to intimate to us some Mystery, and withdraw the Imagination from those wanton Ideas, which *Venus* and *Mars*'s lascivious Behaviour would raise. But to avoid running into any Error, we forbear pursuing this Matter any farther.

*Venus*, like the other Deities, had various Names, besides those which we mentioned before. She was called *Apatura*, *Argynnis*, *Calva*, *Callipygos*, *Capitolina*, *Colias*, *Cloacina*, *Erycina*, *Euploea*, *Libitina*, *Melenis*, *Myrtea*, *Paphia*, *Peribasia*, *Phila*, *Pythonica*, *Tymborichos*, and *Urania* which signifies *Heavenly Venus*. These Names are taken from Places, or some Qualities of the Goddess; she had a great many more, which we omit enumerating here.







## C H A P. XX.

I. *The Amour of Venus and Adonis.* II. *The Death of Adonis.* III. *He is worshipped for a God after his Death.* IV. *The Marriage of Peleus, and the Apple of Discord.* V. *The Judgment of Paris.*

I. **T**HE Monuments of *Venus* lead us to the History of *Adonis*, the beautiful *Adonis*, so much celebrated in Mythology; the Worship of whom, after his Death, extended it self to the most remote Nations, even among the *Jews*, the People of God, who, by the most criminal Apostacy, preferred this effeminate thing to the great Creator of the Universe. *Adonis* was the Son of one named *Thyas*, and of *Myrrha*, according to *Lycophron*; or, according to *Ovid*, the Son of *Cinyras*, King of *Cyprus*, and of *Myrrha*, who happening to be with Child without her Father's Privity, prayed the Gods to change her into some other Form, whereby she might be neither among the Dead nor Living. The Gods changed her into a Tree of her own Name. Before her Metamorphosis, she was delivered of a Son of extraordinary Beauty. *Venus* loved him from his Infancy, was continually his Companion, and observing he loved Hunting, advised him constantly to avoid those Beasts of the Forests which Nature had arm'd, and which might destroy him in the Flower of his Age. *Theocritus* says, *Adonis* was both a Hunter and a Shepherd: These two Employments took up his whole time. *Venus* followed him every where, and repeated her Advice to him of avoiding savage Beasts, and to take Care not to expose his Life, out of his Love of Hunting. *Venus's* Love of *Adonis* is expressed in the Image belonging to M. *Foucault*, where *Venus* is represented embracing *Adonis*, dressed like a Hunter. A Dog stands by him, and a Boar lies dead, to denote it is *Adonis*. This was done artfully by the Graver, to shew he intended to represent *Adonis*, who imagined, without this Mark, he might be mistook for some Body else. Some may think still it is *Meleager*, and the Nymph embracing him *Atalanta*, whom he marry'd, after she had help'd him to kill the *Calydonian* Boar, and he had made her a Present of the Boar's Skin. But the Figure of the Nymph hath none of the Marks of *Atalanta*; neither the Bow, nor the Arrows, nor long Hair, are expressed here. Besides her manner of embracing the young Man, is more proper for *Venus* than *Atalanta*.

II. Notwithstanding *Venus's* Care to secure *Adonis* from the Accidents his Love of hunting might expose him to, she cou'd not prevent his being mortally wounded in his Thigh by a wild Boar, in hunting him. Others say, *Mars* growing jealous of *Venus's* Love of *Adonis*, let loose this wild Boar, and animated him to kill *Adonis*. The Wound was so desperate, that he died presently. This is represented in the next Figure, which is taken from the Cabinet of *Brandenburg*. *Adonis* mortally wounded, lies stretched upon the Earth just expiring; the Boar runs away, and a Dog after him. *Venus*, who was going to *Cyprus*, hears afar off the Groans of *Adonis* expiring, and hastens to him in her Chariot drawn by Doves. *Ovid* says they were Swans; and that the Goddess riding in a Chariot, drawn by those Birds, heard *Adonis's* Cries before she reached *Cyprus*, turned her Chariot to go to him, and saw from above in the Air that he was dead.

*Vesta levi curru medias Cytheræa per auras,  
Cypron olorinis nondum pervenerat alis;  
Agnovit longe gemitum morientis, & albas  
Flexit aves illuc, inque æthere vidit ab alto  
Exanimem.*



But Gravers do not always conform to the Poets, as we observed before. *Apuleius* gives an Instance of Doves drawing the Chariot of *Venus*. The Goddess being come to the Body of *Adonis*, laments it, embraces and carries it away. A *Cupid* holds the Feet, and the Dogs about him seem to mourn their Master's Misfortunes. This is represented in the next Monument.

III. Some say *Venus* hid *Adonis's* Body among Lettuce. Mourning for *Adonis* became a Custom in several Nations, who annually represented what happen'd at his Death, *Venus's* Lamentation, and the hiding his Body among Lettuce. This Ceremony was used in several Places, especially in *Syria* and *Phœnicia*, where *Adonis* was worshipped as a God, had Altars erected, and Temples built to him. *Macrobius* says, he was taken for the Sun. And *Lucian* says, *Orgia* were celebrated in Honour of him at *Byblas*. The Prophet *Ezekiel* says, the Jewish Women had, thro' the greatest Impiety, adopted the Custom of mourning *Adonis*, who is called in the Hebrew, *Thamuz*. We shall speak more of *Adonis* when we treat of the Religion of the *Syrians*.

IV. The Judgment of *Paris* is one of the most remarkable Stories which relate to *Venus*. We must premise here the Marriage of *Peleus*, and the *Nereid Thetis*, which happen'd to be the Occasion of the Dispute between *Juno*, *Minerva* and *Venus*. All the Gods were present at this Marriage of *Peleus* and *Thetis*, *Discord* only was excluded, lest she should occasion some Disorder. Enraged at this Affront, she found means to revenge her self, as we shall explain, after we have given some Account of this Feast of the Gods, taken from a fine Bass-Relief on a Brass Antique<sup>10</sup>. We see here an Assembly of the Gods; *Diana* is known by her Crescent, *Mercury* by his Cap and Wings, and *Mars* by his Helmet: the young Man by *Diana* may be *Apollo*; he who holds a Sea-monster, *Neptune*; the Nymph who hath one Foot in the Water, is *Thetis*; and the old Man with a shaved Head, with his Back towards us, *Peleus*. *Jupiter* descends with the Thunderbolt in his Hand, and with the Eagle. The Assembly is not all met, as is plain from *Juno*, *Minerva* and *Venus*, not being come, tho' there are Fishes and Cockles on the Table. The Design is beautiful; but there are not sufficient Marks of *Peleus's* Feast here. Several have doubted, whether this Bass-Relief be Antique, because there are two Men in the Piece represented in Perspective, at a distance, besides their Habit doth not seem Antique; and one of the Men on the same side hath a longer Beard than the Ancients are observed to have. *Mars's* Helmet seems also to be of a modern Figure; and lastly, the Heads of all the Gods seem to have a modern Air. But since some skilful Persons have taken it for an Antique, and published it as such, I thought proper to insert it here, and submit it to the Learned.

V. In the Middle of this Feast, *Discord* threw into the Assembly of the Gods an Apple, with this Inscription, *Let the Fairest take it*. Upon this, *Juno*, *Minerva*, and *Venus*, contended among themselves which was the most beautiful. *Jupiter* left this Matter to be determined by the Shepherd *Paris*, a Son of King *Priam*. *Mercury* carried these Orders of *Jupiter* and the Apple to *Paris*, the Goddesses follow him. Each of them offers the Shepherd a great Reward if he would give her the Preference. Whether *Paris* was more pleased with the Reward *Venus* promised him, than with those of the two other Goddesses, or whether he really thought *Venus* the most beautiful, he gave her the Apple. Most Writers say he obliged them to undress themselves before him; yet several ancient Monuments exhibit them with their Habits on. The Goddesses appear dressed, and sitting, in the first Image here<sup>1</sup>. *Pallas*, with a Helmet on her Head, holds a Shield in one Hand, and a Spear in the other: *Juno* sits in the Middle of the three, with a Veil on her Head. *Venus* hath already the Apple in her Hand, which shews *Paris* hath given Judgment. The *Cupid*, hovering over *Venus*, seems to intimate *Paris*

PLATE  
LV.



1



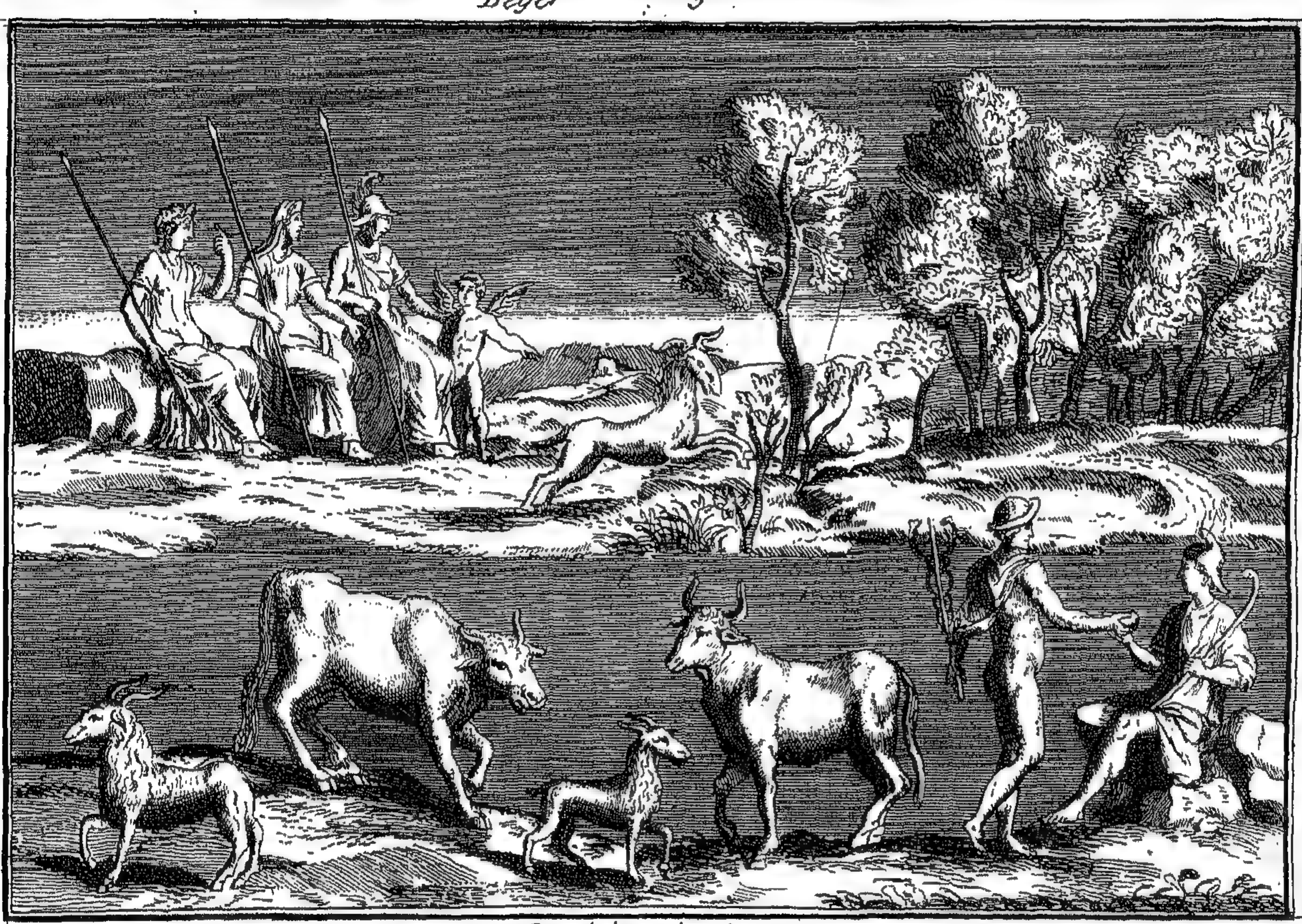
Beger

2



Maffei

3



Sepulchre des Nasons

4



Boisard

7



Vaillant

6



Beger

5



Vaillant



Paris was swayed by Love in giving his Judgment. He is represented feeding his Flocks. In the second Image<sup>2</sup> the three Goddesses appear naked, *Pallas* has only a Helmet on her Head. I cannot tell what was the Fancy of the Graver, to make a small Statue standing on a Pillar hold another still less in his Hand. The finest Representation of the Judgment of *Paris*, is taken from the Sepulchre of the *Nassoni*. *Paris* sitting by a River<sup>3</sup> with his *Phrygian* Bonnet on, and Shepherd's Crook, receives the Apple from *Mercury*. The Herds of Cattle, and Flocks of Goats, are feeding before him. On the other side the River the three Goddesses are sitting, attending the coming of their Judge. They are all in a modest Dress. *Pallas*, in her military Habit as usual, hath a *Cupid* by her side, for what Reason I cannot tell, for they are seldom pictured together. *Juno* sitting in the middle, holds a Spear in her Hand, as doth *Venus* too; but what have *Juno* and *Venus* to do with a Spear? This must be a mere Caprice of the Sculptor: We do sometimes meet with some Particulars like these, which cannot be accounted for. We find *Paris's* Judgment also on a Medal, but without any thing particular and different from the foregoing Images.

## CHAP. XXI.

*I. The Origin and Number of the Graces. II. They were anciently pictur'd dressed, afterwards naked. III. They are represented sometimes dressed, sometimes naked, in the Images published here. IV. Four Graces in one Monument. V. Another Monument where all the Graces Names are changed.*

**I.** THE Graces are the Daughters of *Jupiter* and *Eurynome*, or *Eunomia*, the Daughter of *Oceanus*; or, according to others, the Daughters of *Bacchus* and *Venus*. *Antimachus* says, they were born of *Sol* and *Ægla*. Others think they were the Daughters of *Eteocles*, and were therefore called *Eteocleæ*. The Greeks called them *Χαῖρες*, *Charites*. There were generally reckoned three Graces, *Æglea*, *Thalia*, and *Euphrosyne*, that is, the *Shining*, the *Flourishing*, the *Gay*. Other Writers name them *Pasithea*, *Euphrosyne*, and *Ægiale*. The *Lacedemonians*, as *Pausanias* acquaints us, reckon only two, *Cleta* and *Phaenna*; and anciently the *Athenians* reckoned only two, *Auxo* and *Hegemonea*. Some admitted four, but then they took them for the *Horæ*, which are of that number. We shall give one Monument which exhibits four.

**II.** The Graces were the Companions of *Venus*, and were anciently represented dressed, as *Pausanias* says. Thus they were pictured by the *Elians*, he informs us, in a Golden Habit, and their Face, Hands and Feet of white Marble; one held a Rose, the other a Dice, and the third a Bough of Myrtle. Thus too those of *Smyrna* made by *Bupalus* were dressed, and those also, painted by *Apelles* in the *Odeum*; and those at *Pergamus* by *Pythagoras*; as also their Statues at *Athens* made by *Socrates* the Son of *Sophroniscus*.

**III.** But even in *Pausanias's* time, the Custom of representing them naked had prevailed; we find them pictured both ways in ancient Monuments, but most frequently naked. They who will draw a moral Sense out of this, will say it signifies the true Graces ought to be in Things or Men themselves, and not borrowed from any exterior Ornaments. The three first Graces<sup>4</sup> are taken from a Manuscript of *Boissard*, who delineated them from a Marble at *Rossane*; they are dressed, and turned Back to Back against a Pillar, and hold one another by the Hand. The

Greek



PLATE  
LVI.

5 Greek Inscription tells us one *Leontius* made these Statues. The first<sup>s</sup> of the three  
 6 next Images exhibits them dressed; the second<sup>e</sup>, naked, with something in their  
 7 Hands, which cannot be distinguished; and in the third<sup>7</sup> they appear dressed,  
 1 and each holding a Vase. The first Image<sup>1</sup> of this Plate shews them naked; they  
 hold Flowers, and embrace each other in such a manner, that two appear with  
 their Faces, and one with her Back towards us, as we see them in other Images. Thus  
 almost they are pictured on a Medal of *Sabinia Tranquillina*. The following  
 2 have something singular. <sup>2</sup> They are all naked, one hath a Helmet, another a  
 Bough with an Apple on it, and the third a Lilly. At first view one would take  
 them for the three Graces; yet a skilful Person thinks it probable, that the three  
 Goddesses, *Juno*, *Minerva*, and *Venus*, are represented here. *Minerva* is de-  
 noted by the Helmet, *Venus* by the Apple, and *Juno* hath the Lilly. But these  
 three Goddesses were in Contention about their Beauty, an Affair of no small Mo-  
 ment among Women; yet these three Figures here embrace each other, and seem  
 to hold each other's Hand. But we have said enough on such a Trifle as this is.

3 IV. Hitherto we have seen only three Graces together, now we view four<sup>s</sup>, with  
 the Inscription, *Ad Sorores quatuor, To the four Sisters*; three of which lay their  
 Hands on each other's Shoulder, and are naked as before, and the fourth is dres-  
 sed, seated, and covered with a Veil. We observed above there were sometimes  
 reckoned four Graces, but principally when they were taken for the *Horæ*. But  
 this is a particular Notion, and Writers are not agreed about this fourth Grace.  
 Some say it is *Venus*; but this Figure is not only dressed, but covered with a great  
 Veil; which we never observe in Images of *Venus*. *Bellori* imagines, perhaps  
 with more Probability, that it is some new-married Woman, covered with her  
 Veil; which the Graver had a mind to flatter, by placing her with the Graces,  
 as a fourth Grace her self. Perhaps after such an Example as this, a Medal of  
 Queen *Katharine* of *Medicis* was struck, representing her with the three Graces,  
 as making a fourth Grace. This might be copied from an Antique, or a mo-  
 dern Piece, and is an easy turn of Flattery.

4 V. The three Graces<sup>4</sup> which follow were pictured at the bottom of an ancient  
 Glass-Vase, and have been published by *Fabretti*. It must be observed here, that  
 it was the Custom of the ancient *Greeks* and *Romans*, to make on the bottom of  
 their Glasses and Cups certain Figures with Inscriptions, encouraging to drink and  
 live merrily. I have seen several of this sort. The Graces are represented there  
 in their usual manner, excepting that some Flowers planted by the Feet of each  
 of them, rise up to their Middle. We find here Names of the Graces, which we  
 never meet with any where else, viz. *Gelasia*, *Lecoris*, *Comasia*. The Inscription  
 is, *Piete zefete & multis annis vivatis*. The two first are Greek Words, and sig-  
 nify, *Drink and live*. The last Word is repeated in the *Latin* Inscription, which  
 signifies, *and live many Years*. This Inscription appears to be ancient, from the  
 Greek H, not being confounded with I; for in the later Age they would have  
 5 wrote *Zisete*. In the next Image<sup>s</sup> the Graces appear by a River, represented as  
 usually, by an old Man. *Mercury* and *Hercules* appear there also.



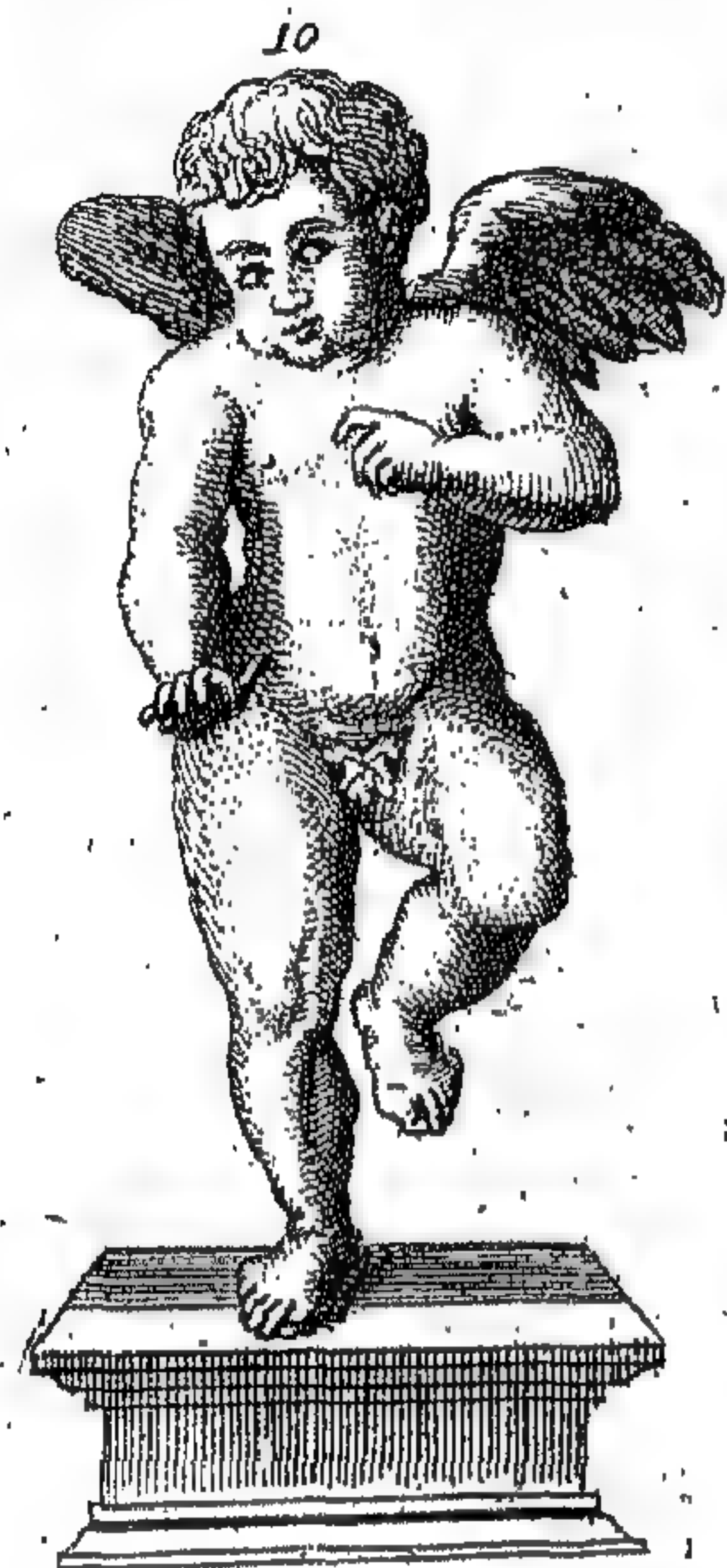




*Villa Borghese*



*Fabretti*



*Beger*

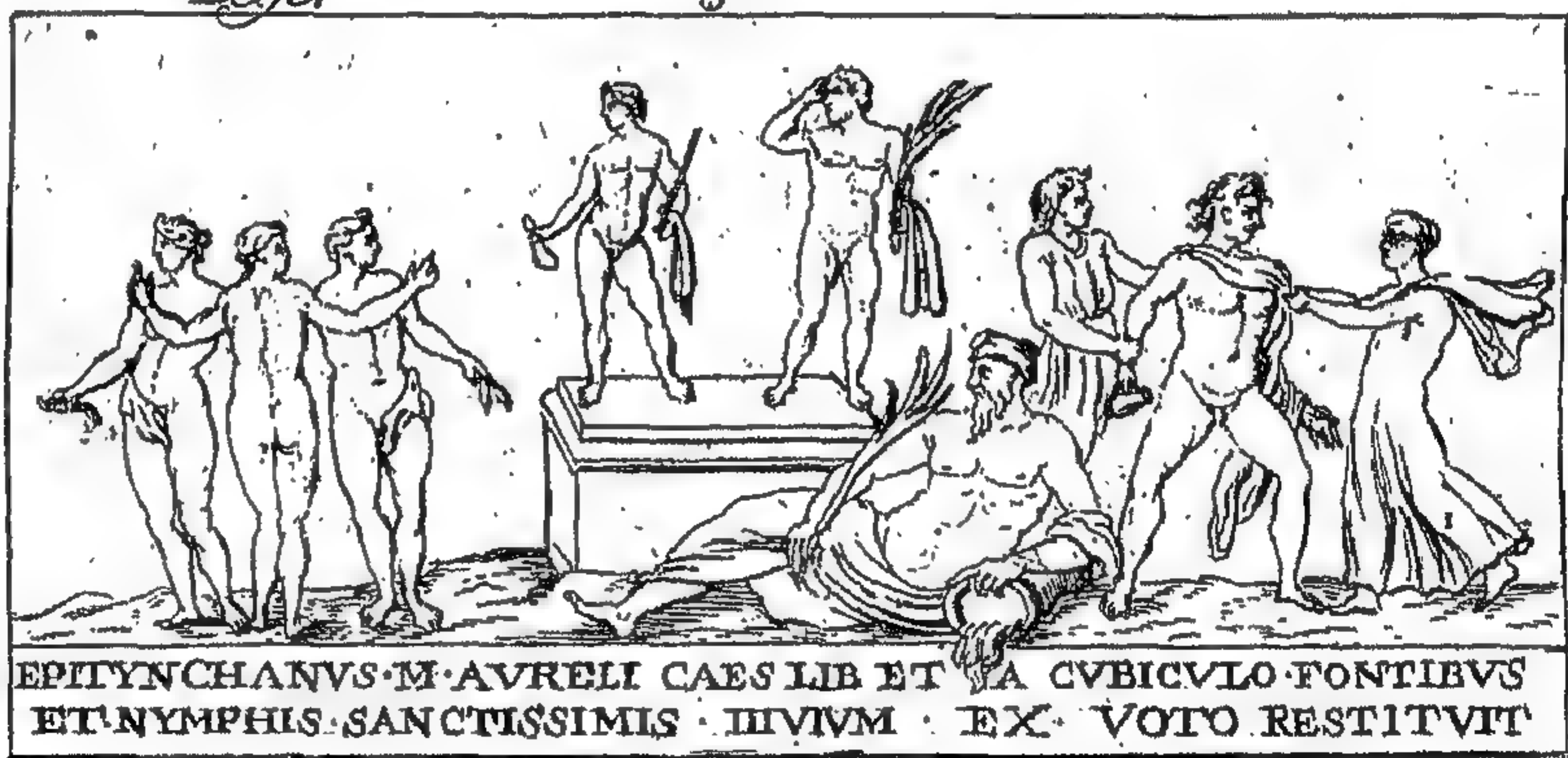


*M<sup>r</sup> Foucault*



*M<sup>r</sup> Labbe*

*Fauvel*



*Beger*



*Beger*



*La Chause*

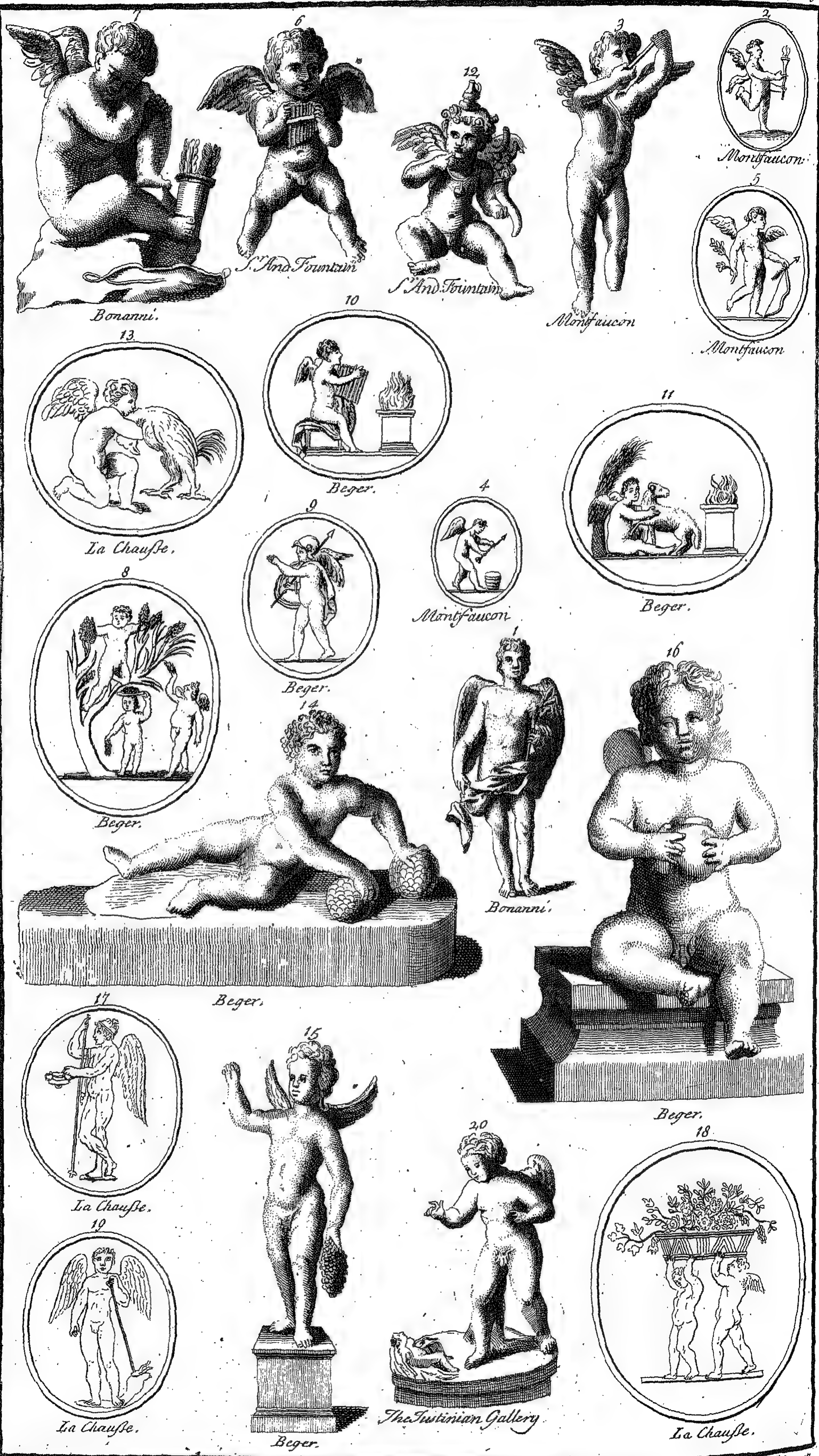


*Beger*



*Beger*







## C H A P. XXII.

*I. Various Opinions concerning the Origin of Cupid. II. Great Variety in the Representations of Cupid. III. Different Sports of the Cupids. IV. Cupid tames Centaurs and Lions, and rides on them. V. He makes the Gods subject to his Empire.*

WE observed above the great Variety of Opinions of Authors concerning the Origin of all the Gods, and of each in particular; but the Origin of *Cupid* is more obscure than that of any of them. Every Writer almost gives him a different Father and Mother. *Cicero* mentions three *Cupids* of the same Name. 'The first, says he, is born of *Mercury* and the third *Diana*; the second, of *Mercury* and the second *Venus*; the third, who is called *Anteros*, is born of *Mars* and the third *Venus*.' The Names of the first, second and third, are very frequent in *Cicero*, when he speaks of the Male and Female Deities, because he always reckons up several of each Name. *Plato* says, *Eros*, which is *Cupid's* Name in *Greek*, hath neither Father nor Mother; and that the Poets never mentioned any Names of them. *Hesiod* makes him to be born of the Earth before *Chaos*. Others say, that when *Chaos* reigned, before the Earth, and Air and Heaven were made, *Night* produc'd an Egg, and *Cupid* came out of that. *Plato*, who, as we mentioned just now, said, *Cupid* had neither Father nor Mother; says in another Place, that he was born of *Porus*, or Plenty, and of *Penia*, or Poverty: But this is an Allegory. *Sappho* says, he is the Son of *Coelus* and *Terra*; others, of *Night* and the Air; some, of *Contention* and *Zephyrus*. More Origins ascribed to him might be enumerated, all of them allegorical. The general Notion is, that he was the Son of *Venus* and *Mercury*, or of *Mars*, or lastly, *Vulcan*. Several Writers are agreed about his Mother, but not his Father. Sometimes one or more *Cupids* indifferently are named: Both Writers and Marbles multiply them upon Occasion.

II. *Cupid* is represented leaping, dancing, playing, climbing Trees; pictured in the Air, on the Earth, on the Sea, and sometimes in the Fire. He rides on Animals, drives Chariots, plays on musical Instruments, in a word, performing all manner of Exercises. We see him frequently playing with his Mother *Venus*, as in the next <sup>6</sup> Image, where she shews him a Crown, which he endeavours to snatch. Some People imagine this is an Allegory; but as we find him frequently with *Venus* doing other things, these ought all to be reckoned Allegories. In another Figure *Venus* holds a Quiver <sup>7</sup> up high, and *Cupid* seems to leap and catch at it, and hath already hold of an Arrow. Sometimes he sits before his Mother blowing a Horn <sup>8</sup>, and she points with an Arrow. Sometimes he lies in his Mother's Bosom and <sup>9</sup> Arms. A *Cupid* <sup>10</sup> made by a good Hand, lifts one Foot up, and seems meditating. Another <sup>11</sup> standing on a Base, hath something I do not understand, in his Hands. The Bust of a *Cupid* <sup>12</sup> holds a Bird, which seems a Swan, and embraces it; perhaps to signify that his Empire extends over the Animals of the Air and Water, as well as those of the Earth.

III. The next *Cupid* <sup>1</sup> is larger than the former, hath a grave Countenance, and holds some Flowers. The next <sup>2</sup> hath a Torch in his Hands, and belongs to our Cabinet; as well as the next <sup>3</sup>, which hath one Leg maimed, and seems to blow a Trumpet lifted up towards the Sky. Another <sup>4</sup> hath an Arrow in each Hand, and looks upon a Basket which lies by him. Another <sup>5</sup> rests with his Bow against the Ground, and holds a little Bough in his other Hand. That which straddles

PLATE  
LVII.



6, 7 with his Legs, and laughs <sup>6</sup>, plays on *Pan's Fiftula*. The next <sup>7</sup> is in a more unusual manner, he sleeps, and his Bow and Quiver lie by his Feet. Three *Cupids* <sup>8</sup> in the next Figure <sup>8</sup> gather Pine-apples, one hath climbed up the Tree; another carries a Basket or Dish on his Head full of Fruits; and the third gathers all he can reach with his Hand.

<sup>9</sup> The *Cupid* with a Helmet <sup>9</sup> on his Head, and a Spear on his Shoulder, marches victorious, signifying, *Cupid* disarms *Mars*, as we have observed <sup>10</sup> before, or that Love disarms the fiercest Men. The next <sup>10</sup> sits before an Altar flaming, and plays on the *Tibia*, or Pipe; perhaps to denote, a Cloister cannot secure its Religious Votaries from his Power. There is, no doubt, some <sup>11</sup> Allegory in this, as also in the following Figure, where *Cupid* <sup>11</sup> embraces a Ram <sup>12</sup> under a Palm-tree, looking upon a flaming Altar. The next <sup>12</sup> is like an *Harpo-*  
*crates*, with a Finger of his right Hand on his Mouth, and a *Cornucopia* in his left, and a kind of drinking Cup on his Head; he wears a *Bulla* about his Neck, as the Children of Noblemen used to do anciently. All this is allegorical. It is <sup>13</sup> easier to explain his Struggle with the <sup>13</sup> Cock; he conquers the Cock, as he doth all other Animals. Besides, the Cock is more prone to Love than other Birds.

<sup>14</sup> He sits down, and seems to play with two <sup>14</sup> Pine-apples, a Fruit sacred to the <sup>15</sup> great Mother *Cybele*. Another <sup>15</sup> by his Side hath also a Pine-apple; perhaps this signifies, that even *Cybele*, notwithstanding her great Age, is not exempt from <sup>16</sup> his Power. The next *Cupid* <sup>16</sup> holds a Drinking-pot in both his Hands. Another <sup>17</sup> Image represents him like a Man <sup>17</sup>, holding a Spear, with the Point fixed in the Earth, in his right Hand, and a Drinking-Cup with two Handles in his left. Two <sup>18</sup> little *Cupids* <sup>18</sup> carry on their Heads a Basket filled with Flowers; one of them hath <sup>19</sup> no Wings. We have seen *Cupid* before with a Torch, so he is pictured here <sup>19</sup> again, with this Difference, that he puts out his Torch against the Ground in this Figure, and hath neither Bow nor Arrows. A modern Author says, this bears some Relation to those Verses of *Tibullus*.

*Ecce puer Veneris fert eversamque Pharetram,  
Et fractos Arcus, & sine luce faces.*

<sup>20</sup> We frequently see such a Figure as this <sup>20</sup> on ancient Sepulchres, the Reader will find several in the last Volume of this Work. This Image is taken either for a *Cupid* or a Genius, both here, and in several other Places, where the *Cupids* differ in nothing from *Genii*, when they are pictured young.

PLATE IV. We pass over a *Cupid* in an extraordinary Posture <sup>1</sup>, and looking up to <sup>2</sup> Heaven, to observe another <sup>2</sup> sitting on a Centaur's Back, which signifies *Cupid* <sup>1</sup> lords it over every thing that lives, even Monsters themselves: the Centaur hath <sup>2</sup> his Hands tied behind him, which denotes the greatest Subjection. He appears <sup>3</sup> in the same manner <sup>3</sup> in the next Figure, where *Cupid* actually ties the Centaur's Hands. *Apollo*, whose Servants the Centaurs were, walks before with his Lyre, denoting both the Master and the Servant were subject to the same Law. *Cupid* <sup>4</sup> rides in a Chariot drawn by two Lions, with a Torch in one Hand, a Mark of the Fire he kindles in Hearts. Panthers and Lions are subject alike to *Cupid*. I have made my self familiar with Lions themselves (says *Cupid* in *Lucian*). I ride upon their Backs, I hold their Mains, and use them for Bridles; they wag their Tail, and lick my Hand, in Flattery of me. In one Figure here a Lion gives <sup>5, 6</sup> *Cupid* his Paw <sup>5</sup> very lovingly. The little God <sup>6</sup> rides upon the Back of another Lion, and plays upon his Lyre at his Ease, while the Lion stalks along slowly. The Graver of this Piece is *Plotarchus*, as the Greek Inscription shews.

<sup>7</sup> V. He whets his Arrows <sup>7</sup> in another Image; the Machine he uses for that Purpose, is very like that used commonly by Knife-grinders. In another Figure *Cu-*  
*pid*





La Chausse.



Beger.



La Chausse.



La Chausse.



Beger.



Maffei.



Villa Borghese.



Maffei.



La Chausse.



Maffei.



Raccolta Maffei.



Maffei.





Maffei



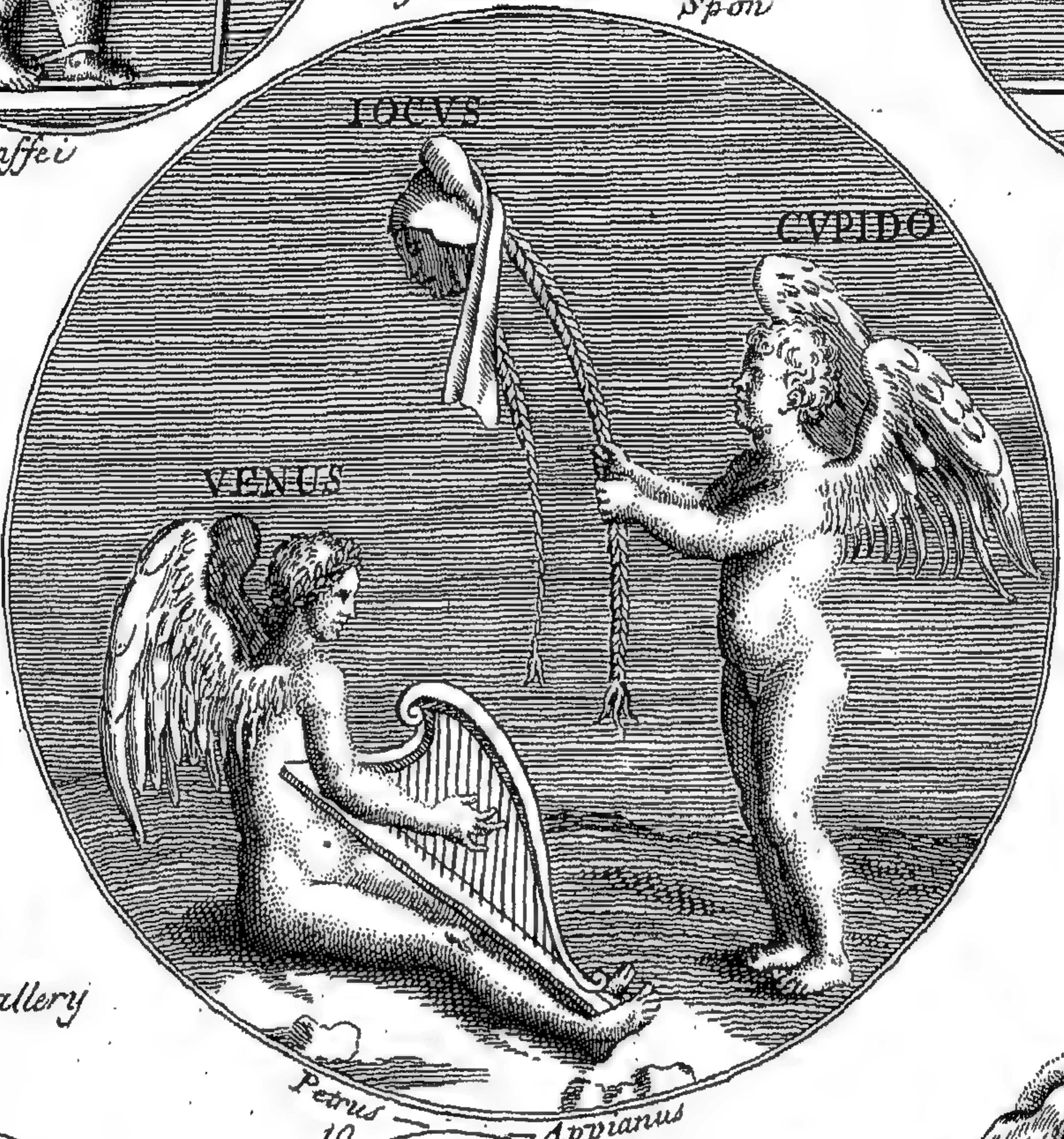
Spon



Maffei



The Vaticanian Gallery



Petrus

Appianus



Maffei



Beger



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laChausse



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Maffei



*pid* is arming himself with all Parts of Armour<sup>8</sup>. He is actually putting on his Coat of Mail, and hath his Knee upon a Helmet, the Spear is fixed in the Ground by a Shield of *Minerva*, known by the *Medusa's* Head on it. The *Loves*, says an Epigram, take the Bow from *Phoebus*, the Thunderbolt from *Jupiter*, the Helmet and other Arms from *Mars*, the Club from *Hercules*, the Wings of his Feet from *Mercury*, the Torch from *Diana*, the Trident from *Neptune*, and the *Thyrus* from *Bacchus*. *Cupid* and *Bacchus*<sup>9</sup>, like two young Boys, are pictured together in Company. These two Gods agree so well together, it is not to be admired that the Poets mention their Friendship. Another *Cupid*<sup>10</sup> leans upon a Pillar covered with a Veil, and holds a Scroll in his left Hand; he appears thoughtful, and much more serious than the foregoing. Perhaps this Figure is a Genius, or a *Lar*.

## C H A P. XXIII.

I. *Cupids bound in Chains.* II. *Cupid, Jocus and Venus mentioned together by Horace, and represented in an Image here.* III. *An Explication of a Cupid chained, with a Greek Inscription in short.* IV. *A great many Sea-Cupids.* V. *Cupid gathering Apples, and playing in several Manners.* VI. *Other remarkable Representations of Cupid.*

I. **W**E see here an Image of a Play of the *Cupids* more extraordinary than any before; one *Cupid*<sup>1</sup> is tied to a Chain fixed in a Globe; another *Cupid* holds him by his two Hands behind. The next<sup>2</sup> with his Foot and Middle chained, leans on a Pillar, which resembles those of the *Hermes*, or *Termini*, at the bottom of which an Ox's Skull lies. The *Cupid's* Cap is of an extraordinary Shape, and he hath no Wings, some therefore have doubted whether it were a *Cupid* or no. We have put it here, because we could not find any properer Place for it.

II. The two following Verses of *Horace*,

*Sive tu mavis Erycina ridens  
Quam jocus circumvolat & Cupido,*

seem to be expressed in the next Image<sup>3</sup>, which was published by *Petrus Apianus*. Celestial *Venus* sits playing on a Harp. *Cupid* stands before her, holding a Mask at the End of two Sticks, denoting *Jocus*. The Inscription, *Venus, Cupido, Jocus*, leaves us no room to mistake.

III. The next Figure is remarkable for several Particulars, *Cupid* fetter'd<sup>4</sup>, holds himself bent, and leans on a Staff; over his Head there are two Caps and two Stars, the Marks of the *Dioscuri*. Nothing could help us to explain so obscure a Representation; but the Inscription ZMYP. AΠΟΛ. *Agustini* and *Maffei* thought it so difficult to be explained, that they left it as unintelligible. But we are not of their Opinion. ZMYP. can mean nothing but ZMYPNA. *Smyrna*. Which Name is found writ oftner with a Z than a Σ in Inscriptions. This Word being discovered, the other will be easily found out. We read then ἀπόλλυται, or rather ἀπόλωλε; then the Inscription signifies, *Smyrna is perished*. *Cupid* therefore mourns the Ruin of *Smyrna*. This Gem was graved upon Occasion of some unfortunate Accident, by which that City was ruined. *Smyrna* hath been subject to frequent Earthquakes,

PLATE  
LIX.1  
2

3

4



quakes, and was almost ruined entirely by one under the Emperor *Marcus Aurelius*. *Aristides*, the Orator, made an Oration upon this Subject, to engage the Emperor to rebuild the City. Perhaps upon this, or the like Occasion, this Gem was graved. However it be, I think it more than probable, that the Inscription ought to be  
 5 read as I mention'd. The next *Cupid*<sup>5</sup> wears a Mask, which hath such a large Mouth, that *Cupid* shews his whole Face thro' it.

IV. To denote that *Cupid's* Empire extends not only over the Earth, but over the Seas also; he is pictured riding on a Dolphin, and holding his Tail<sup>6</sup>, this  
 6 Dolphin is upon the Back of another; two *Cupids* by the first *Cupid's* Side swim in  
 7 the Water, and play with him. The next<sup>7</sup> rides in his Chariot drawn by Dol-  
 8 phins, which he drives with a Rod. In another Figure<sup>8</sup> he rides on a Dolphin  
 9 as if it were a Horse, and sounds a Trumpet. Another Image<sup>9</sup> represents him ri-  
 ding on a Dolphin again, and holding an Arrow in his right Hand. *Neptune*,  
 with his Trident, stands by him, as if to do Homage to his Power, which he had  
 10 often felt. In the next Figure he is on a Dolphin<sup>10</sup>, and holds a large Veil in  
 11 both his Hands, and covers his Head. The next *Cupid*<sup>11</sup> is just like the former,  
 only he pricks the Dolphin's Head with a Dart, to make him go faster.

V. The *Cupids*, the Governors of human Life, says *Philostratus*, divert them-  
 selves with gathering Apples. They have laid aside their Bows and Arrows, and  
 have Baskets to put the Fruits in; they want not a Ladder (says our Author) to  
 get up the Tree, they can fly from one Bough to another. But the three *Cupids*  
 12 here<sup>12</sup> gathering Apples have a Ladder, one of them is got up into the Tree, the  
 other is getting up, and the third reaches out his Hands to catch the Apples, and  
 put them in the Basket which is already full.

PLATE LX. The *Cupids* appear in the next Image in a much greater number together than  
 before<sup>1</sup>; they are busied in several Sports; one holds a Crown, another turns a  
 1 Hoop, another plays, some wrestle, some appear like Judges and Directors of the  
 rest, with Wands in their Hands, as we shall further explain when we treat of the  
 Wrestlers. Some Antiquaries, who love to speak of every Particular in a Piece,  
 might make a Book upon this Image. All this might be explained allegorically:  
 But the little Regard we ought to have to such Interpretations, is evident from this.  
 If several Persons attempt an allegorical Interpretation of any Piece, their Interpre-  
 2 tations prove entirely different from each other very frequently. *Cupids*<sup>2</sup> play a-  
 bout *Venus*, or a Nymph who lies sleeping, one on a Lyre, the other with a  
*Tibia*. Another *Cupid* hath some Instrument like an Ivy-leaf. The three next  
 3 *Cupids*<sup>3</sup> are together in one Gem, one is behind the Fire, and the two other on  
 each side of it. *Beger*, who first publish'd it, thinks they are *Eros*, *Imeros* and  
*Pothos*, Love, Cupidity and Desire. *Scopas*, as *Pausanias* acquaints us, said these  
 were three different things, both with regard to their Nature, as well as their  
 4 Names and Operation. I will not warrant this Explanation. In the<sup>4</sup> next Image  
*Eros* or *Cupid*, and *Anteros* or *Anti-cupid*, struggle for a Palm-bough: We shall  
 speak more fully of *Anteros* a little lower, and explain a very extraordinary Fi-  
 gure, which the Inscription marks an *Anteros*, but which resembles exactly a  
*Hercules*.

VI. The great number of *Cupids* which follow are pictured in different Atti-  
 5 tudes, according to the Caprice of the Graver. One<sup>5</sup> pulls a Bough of a Tree to  
 6 him, that he may catch a Bird which sits on it. Another<sup>6</sup> sails on a kind of Ves-  
 sel proper for keeping Liquors, and holds the Sail of a Ship in his Hand swelled  
 7 out with the Wind. We see *Cupid*<sup>7</sup> with a Torch in his Hand turned down to the  
 8, 9 Ground, or bending down<sup>8</sup>, and pointing at something with his little Hands. He<sup>9</sup>  
 10 sails in a kind of Boat, terminating in the Shape of a Horn. He walks<sup>10</sup> before a Woman  
 11 with a Mask by her, in a military Habit. In another Figure<sup>11</sup> he places one Foot on a  
 Globe,





Gorlaeus



Gorlaeus



9



Gorlaeus



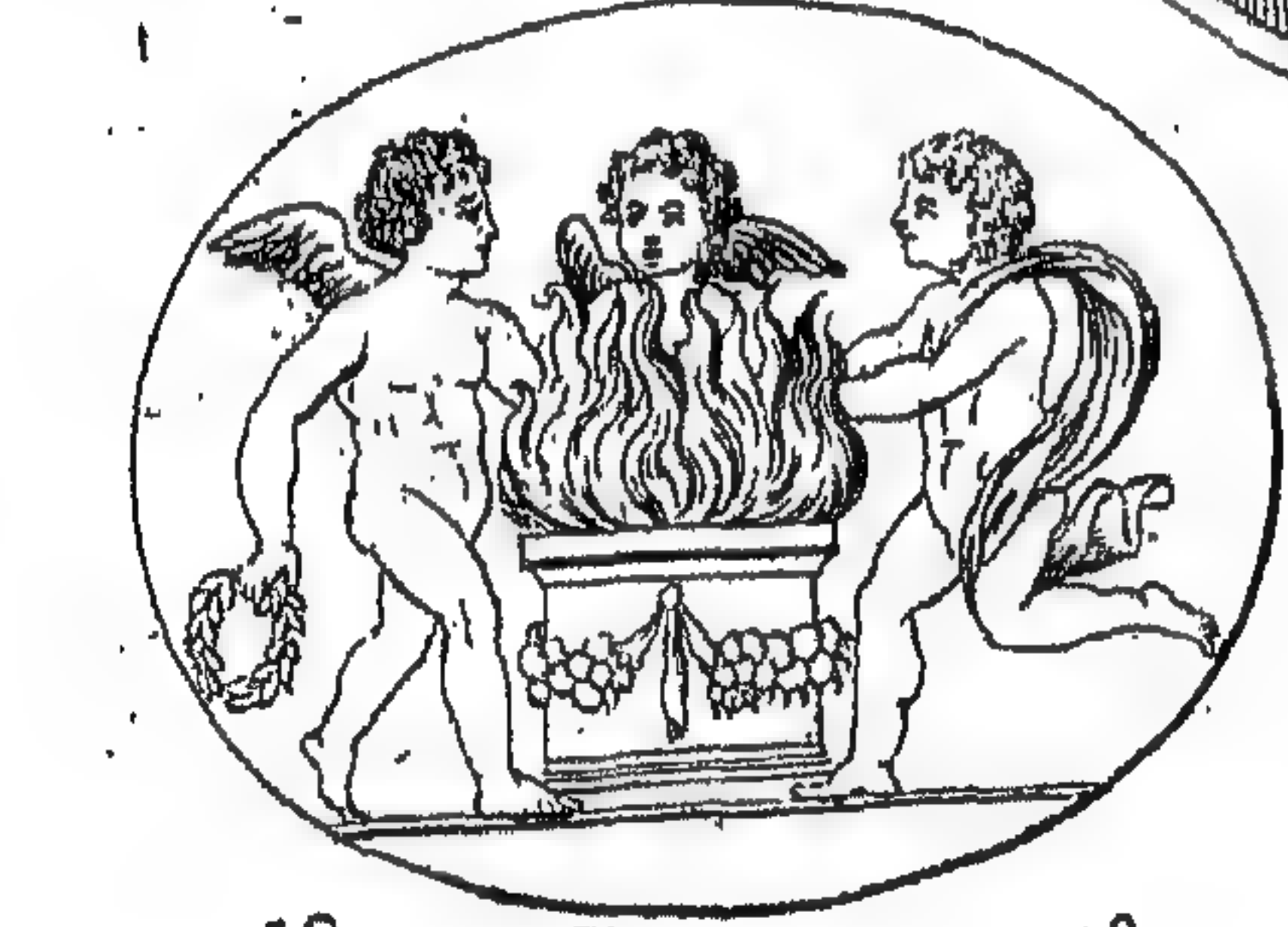
Maffei



Gorlaeus



3



Beger



Gorlaeus



13



D. Fr. Wathmoug



14

Beger



15



16

Gorlaeus



17



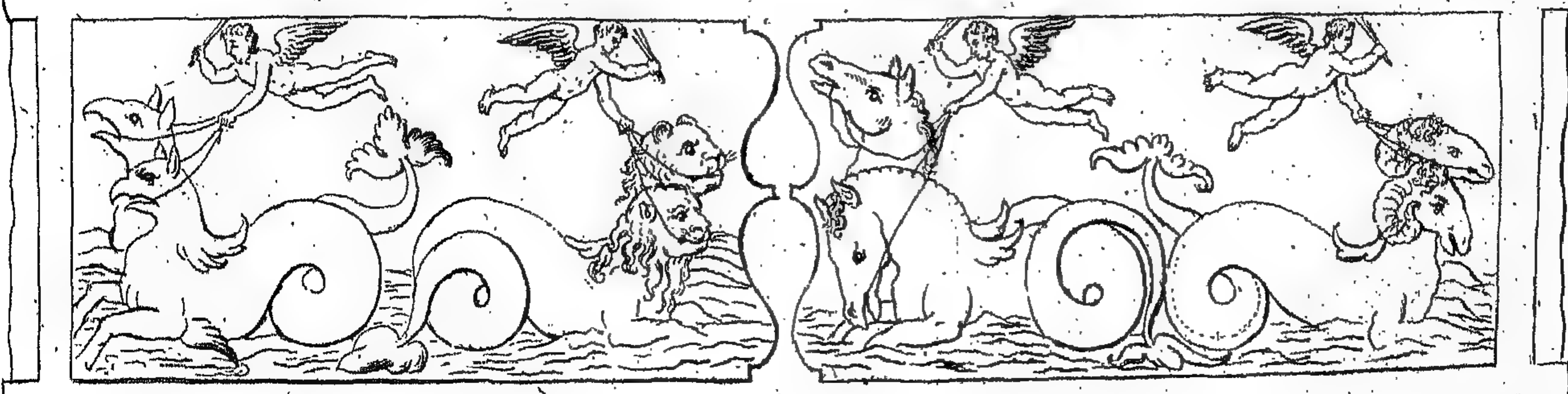
18

Gorlaeus



19

20



Bouard



Globe, and lifts the other up in the Air; he rests his Bow against this Globe, and holds a little Club in his other Hand; in another <sup>12</sup> he hath his Bow strung, and <sup>13</sup> is actually shooting an Arrow. We see him on a Monster <sup>13</sup> with Horns, and <sup>14</sup> terminating in a Serpent, or holding a Rod <sup>14</sup> over a flaming Altar, or bent <sup>15</sup> crooked <sup>15</sup>, and throwing a Dart with both his Hands, or with his Bow strung, <sup>15</sup> and ready <sup>16</sup> to shoot his Arrow, as before. The next holds the Point of a Dart up- <sup>16</sup> wards, and rests the other end upon his Thigh <sup>17</sup>. Another *Cupid* is drawn in <sup>17</sup> a Chariot <sup>18</sup>, preceded by two Satyrs playing on a Trumpet or Flute. Another <sup>18</sup> rides a Horse-back <sup>19</sup>, and is the only one I have seen in this manner. In a Ma- <sup>19</sup> nuscript of *Boissard*, now in the Library of the Bishop of *Mets*, we see four *Bigæ* <sup>20</sup>, <sup>20</sup> drove by *Cupids*. The first Couple is Sea-horses; the second, Sea-Rams; the third, two Lions; the fourth, two Griffins. All these Animals terminate in Tails of Fishes.

## C H A P. XXIV.

*I. The Fable of Psyche. II. Her Marriage with Cupid. III. She burns his Shoulder, and Cupid forsakes her. IV. Psyche brought into Venus's Power, tormented by her, and sent to Hell. V. Psyche lifted up to Heaven, and married to Cupid. VI. The Allegory of this Fable.*

**T**HE Fable of *Psyche* is known to every one, and agreed by all to be mysterious. The very Word *Psyche*, which signifies *Soul*, easily leads to think this Story is an Allegory. The History is related at large by *Apuleius*, in his *Metamorphosis*, and abridg'd from him by *Fulgentius*; we shall keep a *Medium* between the prolix Style of *Apuleius*, and the Brevity of *Fulgentius*. A King and a Queen had three Daughters of great Beauty, but the youngest exceeded the other two very much. Nature seemed to have exhausted it self, to form the most charming Creature that had been ever seen. Numbers came from all Parts to see her, and were immediately so charmed with her Beauty, that their Admiration of her was insensibly changed into Adoration. Her Fame was spread every where about. Men imagined *Venus* her self had come to converse with Mankind; they came from all Parts to worship her as a Goddess. *Paphos*, *Cnidus* and *Cythera*, those Places once so famous for the Worship of *Venus*, began to be forsaken, every one came to adore this new *Venus* conversant among Mankind. The true *Venus* growing jealous of the Progress this Beauty made in the World to her Disadvantage, stirs up *Cupid* to revenge his Mother, and to wound her with his Arrows, and make her fall in Love with some base and poor Wretch, that she might lead the rest of her Life in Misery. *Cupid*, instead of executing his Mother's Orders, falls himself in Love with *Psyche*. In the mean time she was honoured as usual, her Beauty was admired and extolled every where. Yet no one dared presume to ask her in Marriage; tho' her Sisters, who were of a more accessible Beauty, were married to great Kings. But *Psyche*, adored, like some beauteous Statue, by every one, passed her Days in Sadness, regretting that Beauty which made her the most miserable of Virgins. Her Parents consulted *Apollo* upon this Case; the God gave, as usual, a dark and ambiguous Answer. He order'd her to be placed on the top of a high Mountain, near a Precipice, habited in a Shroud, or Burial-Dress, and told her, She must not expect a Man for her Husband, but a Creature more malign than a Viper, which



carried Fire and Sword every where, and was formidable to the Gods above, and those below.

II. *Psyche* was placed upon the top of a Rock, and was presently carried by *Zephyrus* into a pleasant Valley: She observed a Wood there, and went into it; in the middle of it there was a fine Fountain, and a magnificent Palace glittering with Gold and Silver, and a Pavement made of precious Stones. She saw no Body there, but heard Voices inviting her to continue there, and offering her their Services. She continued there, and was waited on by invifible Nymphs; she heard Consorts of Mufick, and enjoyed all imaginable Pleasures. At Night she went to Bed, her Husband came and lay with her; and left her before Day-break, leaft he fhould be feen by her. This Commerce lafted a long time, without *Psyche's* feeing her Husband, and she proved with Child. In the mean time *Psyche's* Parents grew follicitous about the Fortune of their Daughter; the Sisters began to fearch for her. *Psyche* was acquainted with this by her Husband, and advifed by him to avoid fpeaking with them, becaufe an Interview might plunge them into infinite Calamities. *Psyche* promifed at firft to follow his Directions; but reflecting afterwards upon her prefent Condition, she thought her felf as fhut up in a Prifon, feparated from all Acquaintance, and deprived of the Converfation of her Sisters: She grew melancholly, wept continually, and fell into Defpair. Her Husband perceiving the Condition she was in, condefcended to her Defire, and permitted her to fee her Sisters; but counfelled her not to mind the Advice they would give her, of endeavouring to fee her Husband. *Zephyrus*, who had brought *Psyche* to this fine Palace, brought her Sisters alfo. *Psyche* was extreamly delighted to fee them, and told them how she was entertained in the Palace, and pretended her Husband was a young Man, very beautiful, and intimating as if she faw him every Day; and difmiffed her Sisters, loaded with Prefents of Gold and Silver. Her Sisters observing *Psyche's* Happinefs, confpired her Ruin, and remarking she fpoke very differently of her Husband in a late Converfation, from what she had done at firft, began to think her Husband was invifible; and, pretending to be concerned for her Welfare, told her, the Husband who lay with her was a monftrous Serpent; they repeated to her the Oracle of *Apollo*, which feemed to infinuate something like what they faid, and acquainted her, laftly, that she was to ~~perifh~~ perifh miferably through that Monfter's Means. *Psyche* was frighted at their Difcourfe, and thought there was fo much Probability in it, that she asked their Advice what she fhould do. They advifed her to hide a Lamp and a Razor in the Room, and when the Monfter came to Bed, to take the Lamp, and cut off his Head with the Razor.

III. The Sisters were carried away as ufual by *Zephyrus*. *Psyche* prepared to execute their pernicious Counfel, she hid a Lamp and Razor, and when she perceived her Husband afleep, she took the Lamp, and faw, inftead of a Serpent, *Cupid*, that beauteous Youth, whole fine Complexion, fluttering Wings, and yellow Hair, render'd amiable beyond Expreflion; at fight of him, she was feized with Horror for the Design she had of murdering him; she would have plunged the Razor in her own Breaft, but it fell out of her Hand. She could not rake her Eyes off *Cupid*, the beauteous Sight quieted all her Anger. She faw at the Bed's Feet his Bow and Arrows; she tried the Point of one of the Arrows, and wounded her Finger; not minding fo flight a Hurt, she continued to gaze on *Cupid*. By mifchance a Drop of the burning Oil fell on *Cupid's* right Shoulder: He awaked with the Pain, and fled away; *Psyche* caught him by the Foot; *Cupid* carried her along with him a little way, and let her fall; then flying upon a Cyprefs-tree, he reproached *Psyche* for not believing him, and following his Advice, and then fled away from his Wife. *Psyche* falling into Defpair upon this



this Accident, threw her self into a River; but the River, out of respect to her being *Cupid's* Wife, carry'd her ashore. Afterwards she lighted on the God *Pan*, who comforted her, and told her it was her best Method to ask *Cupid's* Pardon, and to beg him to take her out of that miserable Condition she was in. She wander'd up and down, and at last came to a City where one of her Sister's Husbands reigned. She acquaints her Sister with her Arrival, and relates every thing that had happen'd to her, upon the Account of her following the Advice she gave; and adds farther, that *Cupid* told her in Anger, Since she had made her self unworthy of such a Husband, he repudiated her, and would marry one of her Sisters. The Sister, puffed up with the vain Hope of marrying *Cupid*, pretended to the King her Husband, that she had some Affairs which obliged her to be absent from him for some time, and went to the top of the Rock, and imagining *Zephyrus* would support her as before, and carry her to *Cupid's* Palace, threw her self off the Rock, and was dashed to pieces with the Fall. *Psyche* went to her other Sister, gave her the same Account, and deceived her after the same manner; and so revenged her self on them for the pernicious Counsel they gave her out of Jealousy. In the mean time a Bird told *Venus*, *Cupid's* Shoulder was hurt with the burning Oil, and related the whole Affair of his Amour, and told his Mistress's Name. *Venus* in Anger goes to *Cupid*, reprimands and threatens him; then proceeds to seek for *Psyche*, in order to punish her for her Rashness. *Juno* and *Ceres* endeavoured to pacify her; but she persisted in her Resolution of punishing *Psyche*, and did so, as we shall find presently.

IV. *Psyche* sought every where for *Cupid*, in order to appease him. She came to a Temple, and placed there some Ears of Corn which she had gathered up and down the Fields, hoping, by this small Service, to gain the Favour of *Ceres*. She prayed to this Goddess: *Ceres* answered, she was concerned for her Misfortune, but could not protect her, for fear of disobliging her Relation *Venus*; and she must think it a Favour she was not seized and deliver'd up into *Venus's* Hands. She received the same Answer from *Juno*, whom she found in her Temple just by. *Psyche*, notwithstanding these Refusals of Help, did not despair, but took Courage, and resolved to go and throw her self at *Venus's* Feet, and try to pacify her; she hoped to find *Cupid* with her, and to make her Peace by his Means; at all Hazards she was ready to die if she could not appease the Anger of the Goddess. *Venus* resolved not to receive *Psyche* coming to her like a Suppliant; she mounted her Chariot drawn by four Doves, and flew to Heaven, to pray *Jupiter* to send *Mercury* to seek for, and bring *Psyche* to her. *Mercury* is order'd to do so. In the mean time *Psyche*, not knowing what to do, lighted on one of *Venus's* Servants called *Custom*, who seized her, and dragged her by the Hair of her Head to her Mistress. *Venus*, after a great many Reproaches, delivered her up to *Sadness* and *Care*, two other of her Servants, to be tormented. *Venus* her self tore her Cloaths, pulled off her Hair, and beat her about the Head; then made a great Heap of Grain of several kinds, as Wheat, Barley, Millet, Poppies, Vetches, Lentiles, and Beans, and orders her to separate all these Grains into little Heaps, according to their several sorts, before Night. *Psyche*, frighted with so hard a Task, stood immoveable; but the officious Ants performed it for her. *Venus* afterwards commands her to bring her a Lock of Wool off a Golden Fleece of some Sheep, which fed on the other side of a River, in Places which were inaccessible. *Psyche* went towards the Place, not thinking of obeying her Orders, but purposing to throw her self into the River; which she would have certainly done, if a Reed, which spoke, as once in the time of *Midas*, had not told her the Method to get this Lock of Wool, which she procured, and brought the Goddess. *Venus* orders her then to fetch a Vessel full of black Water, out of a Fountain guarded by Dragons,

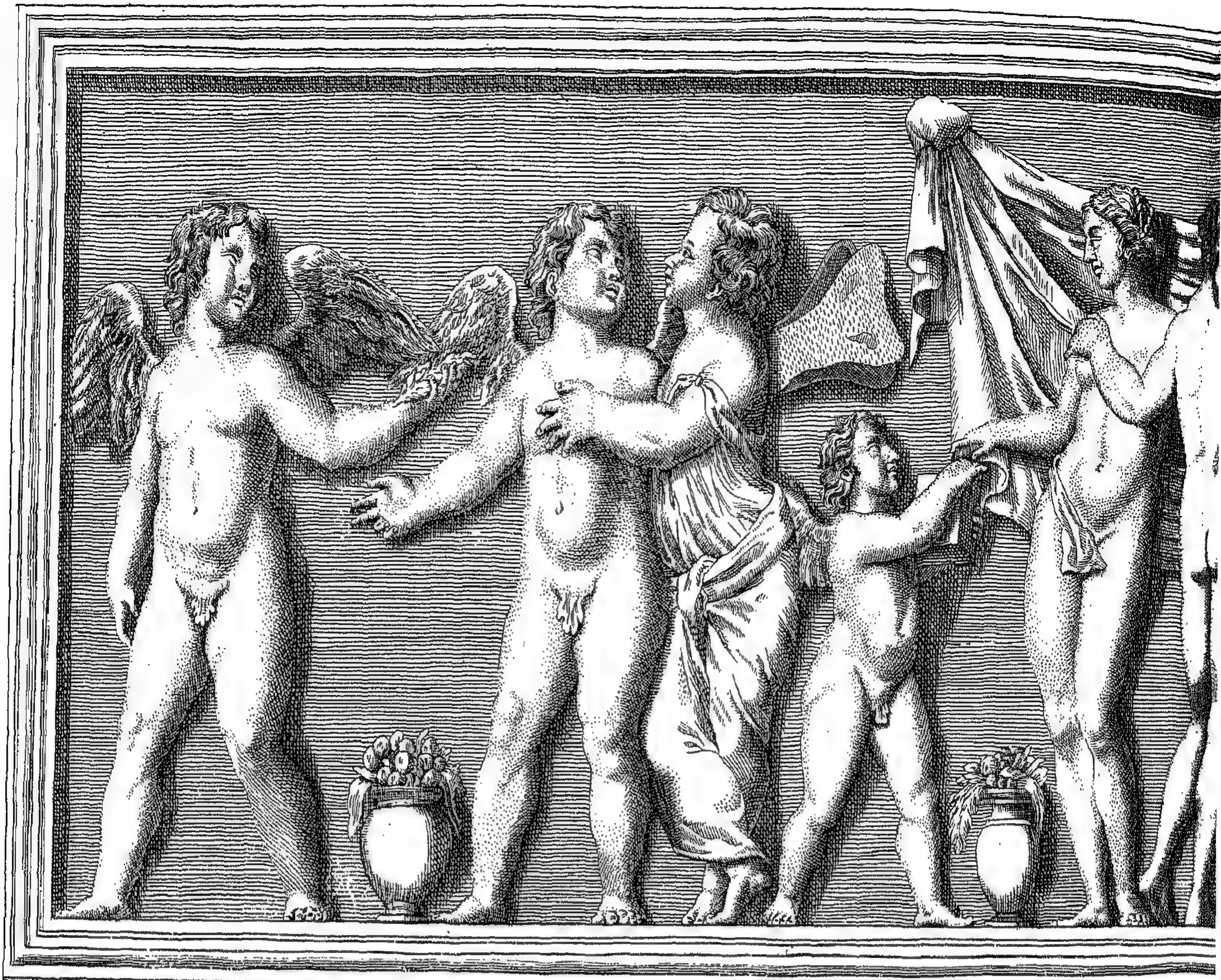


gons, the Waters of which ran into *Styx* and *Cocytus*. *Psyche* had certainly perished in attempting to perform this; but an Eagle took the Vessel and filled it with the Water, and she carried it to *Venus*. The Goddess seeing she had executed all these Orders, gave her a new Command more difficult than any of the former, which was, to go down to Hell, and desire *Proserpine* to give her a little of her Beauty, to repair what she had lost in curing *Cupid's* Wound; and bids her make haste, because she was obliged to retrieve her first Beauty quickly, in order to appear in the Assembly of the Gods. *Psyche* imagined *Venus* commanded her to kill her self, because she knew of no other way of going to Hell. She went upon a high Tower, designing to throw her self down headlong; but a Voice spoke out of the Tower, and told her, if she went that way down to Hell, she would never return back; that she ought to go to *Tænarus* near *Lacedæmon*, where there was a subterraneous Passage into Hell; that she should provide her self with two Cakes, which she should carry in her Hands, and two Pieces of Money, which she must hold in her Mouth; that in the Middle of her Journey she would meet with a lame Ass loaded with Wood, and a lame Driver, who would desire her to gather up some of his Wood which had fallen down, but that she should make no Answer, but go on her way; that afterwards she would come to the infernal River, and *Charon*, who would demand Money for ferrying her over; that she should give him one Piece of the Money she took in her Mouth, for her Passage over. She would find there a great many dead Persons, who would beg her Help, but she must not regard them, but pass on. When she was come to the great Dog which guarded the Court of *Proserpine*, she was to give him one of the Cakes she took with her, and proceed on to *Proserpine*, who would receive her kindly, and offer to entertain her at a noble Feast; but she must not accept of the Invitation, but sit on the Ground and eat black Bread, and then tell her the Occasion of her coming: *Proserpine* would give her what she desired, and, upon her Return, she must give the other Cake to the great Dog, and the other Piece of Money to *Charon*, but she ought especially to take Care not to open the Box with that Particle of Beauty which *Proserpine* sent *Venus*. *Psyche* obeyed the Directions of this Voice, and received of *Proserpine* what *Venus* desired.

V. After she was come out of Hell, she had a Curiosity to see the Particle of Beauty, and take some of it for her self. She open'd the Box, but found nothing but an infernal soporiferous Vapour, which seized her instantly, and made her fall fast asleep on the Ground. She would never have awoken, had not *Cupid*, now well of his Hurt, fled thro' the Window to seek for his dear *Psyche*. He found her asleep, and awoke her with a Prick of his Arrow. *Cupid* fled to Heaven, presented himself to *Jupiter*, who called an Assembly of the Gods, and ordered *Cupid* should take Care of *Psyche*, and *Venus* should no farther oppose her Marriage. He commanded *Mercury*, at the same time, to bring *Psyche* up to Heaven. *Psyche* was received into the Assembly of the Gods by *Jupiter's* Command, drunk *Ambrosia* and became Immortal. Every God acted his Part at the Nuptials; *Venus* her self danced, and *Psyche* a little time after lay in of a Daughter, named *Pleasure*.

VI. This ingenious Fable is entirely allegorical, and denotes the great Evils and Inconveniencies which *Concupisence*, marked by *Cupid*, brings upon a human Soul, signified by *Psyche*. It would be too strict to make an Application to each of them, of every particular Incident in the Fable, most of the Circumstances being introduced for Ornament only: It is sufficient to observe in general, that the moral Sense of this Fable is what we have said above. Not but that there are several Parts in this Fable where the Moral appears plainly, as when it mentions *Custom*, a Servant of *Venus*, dragging *Psyche* by her Hair to her Mistress, and that *Venus* delivered

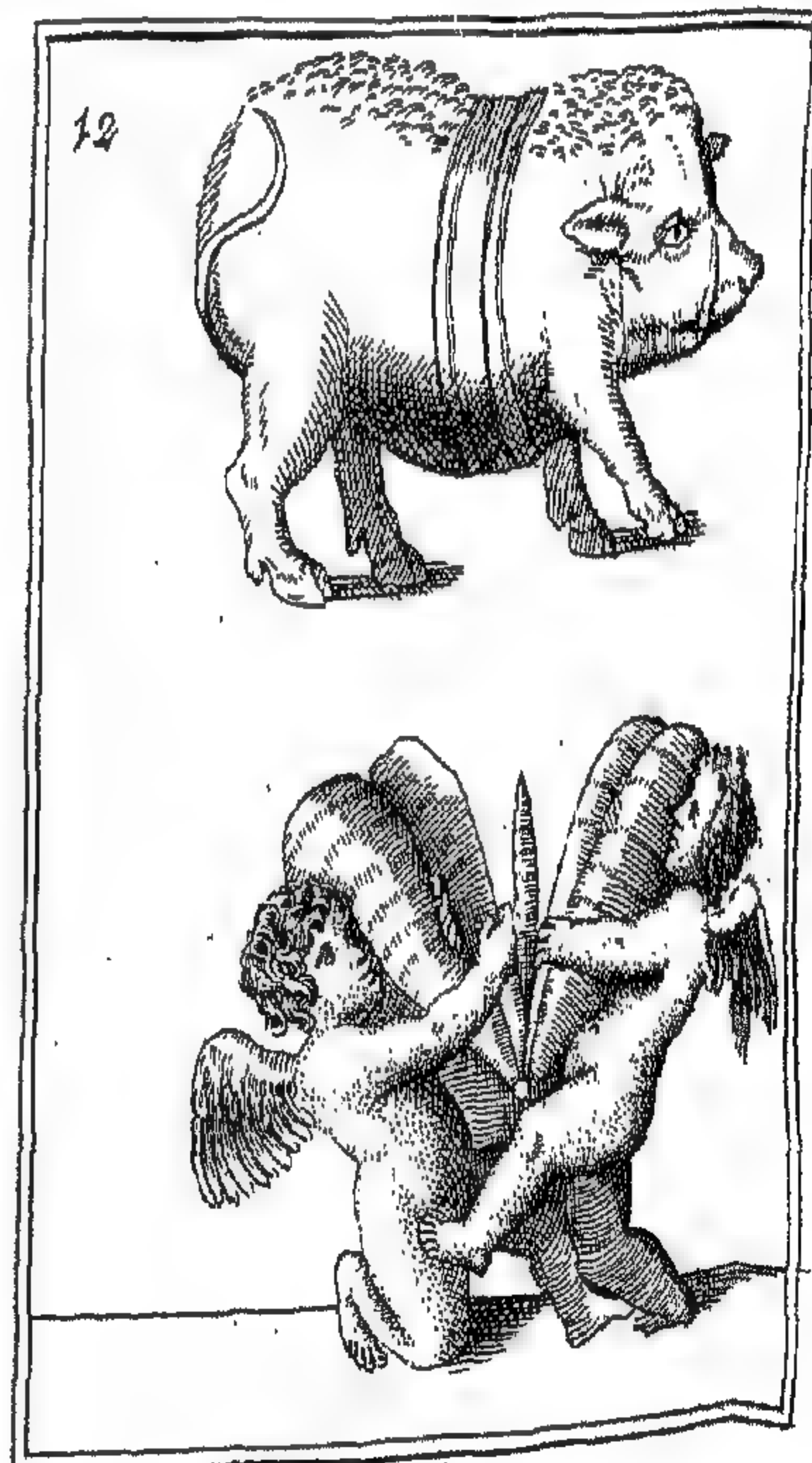




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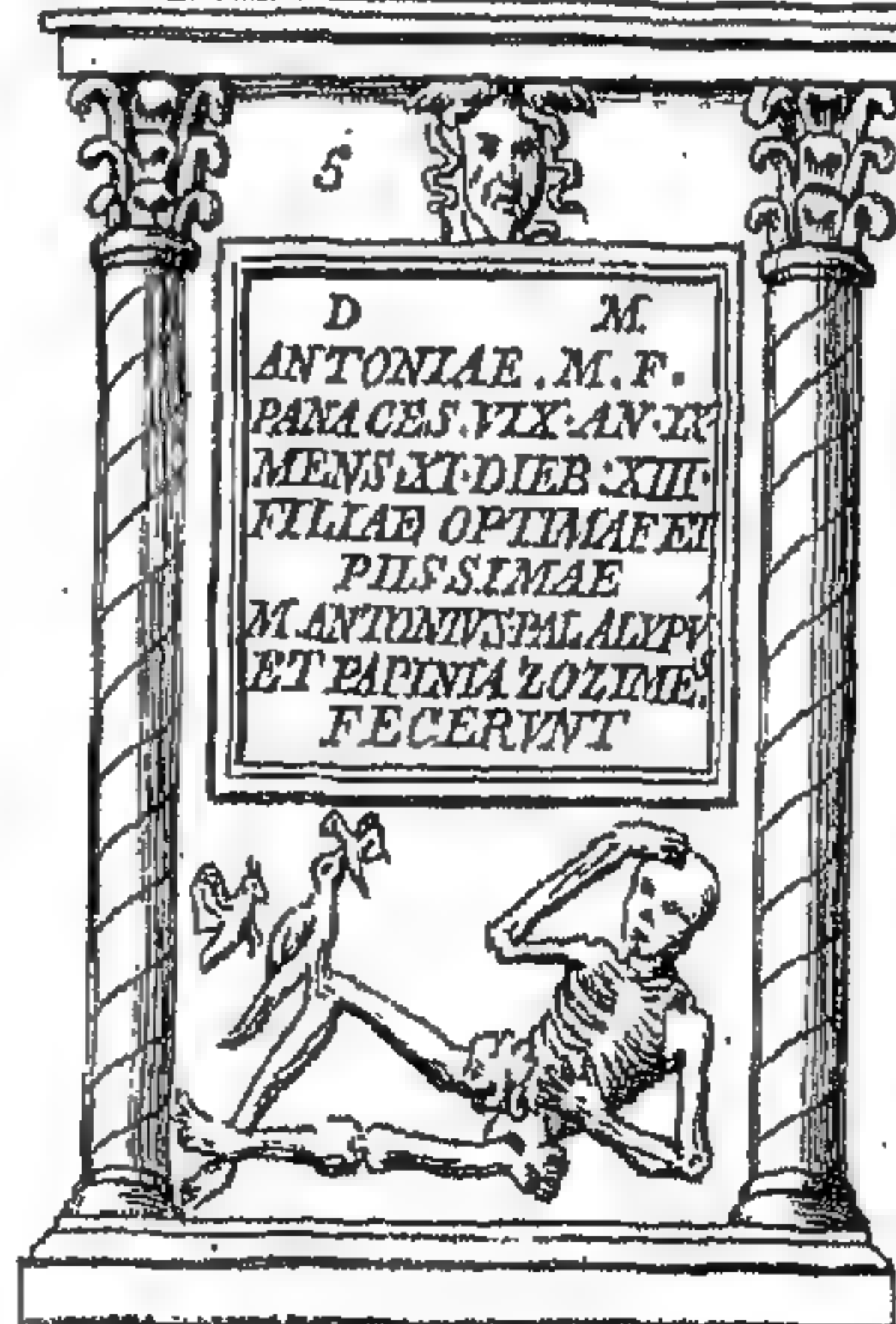
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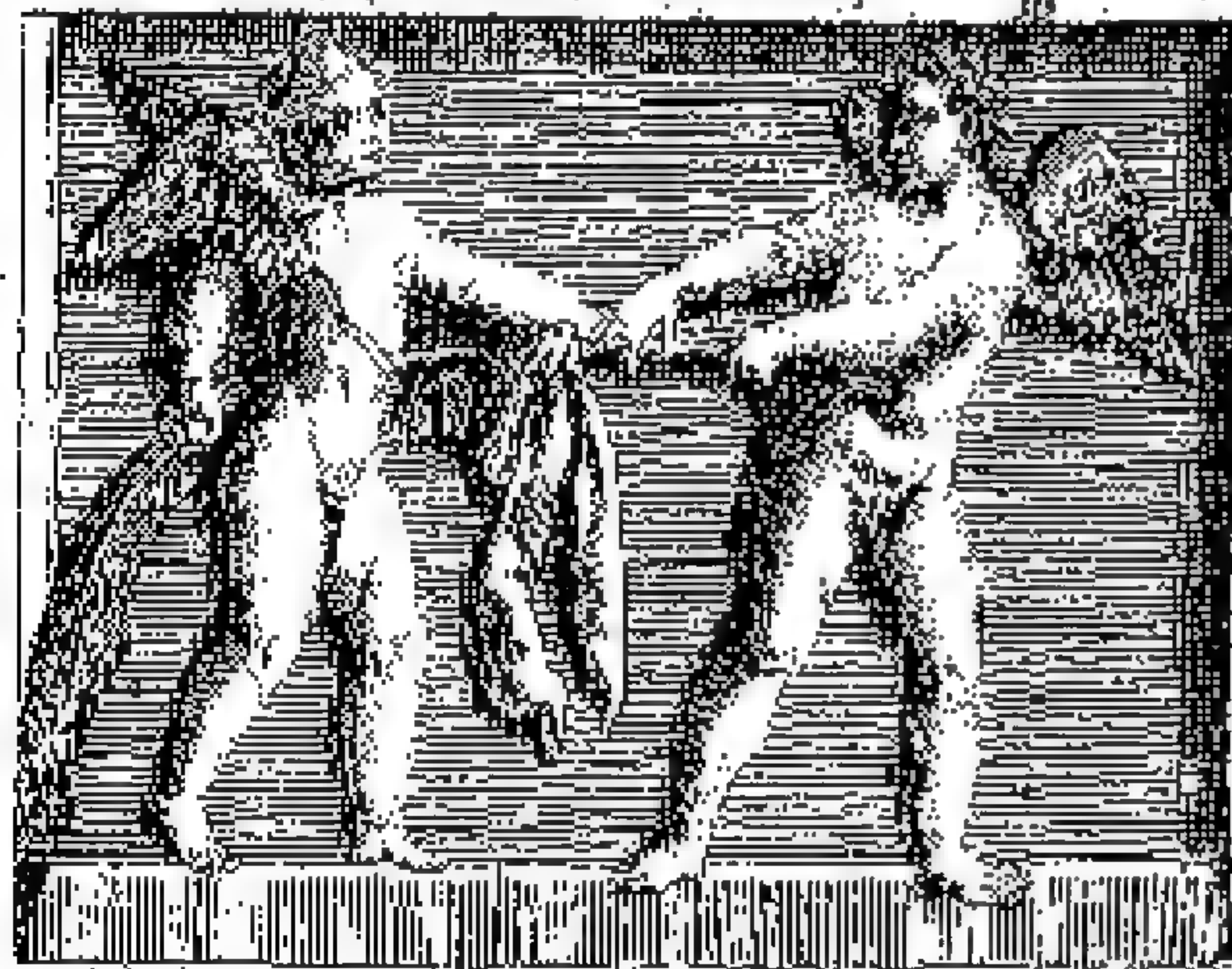


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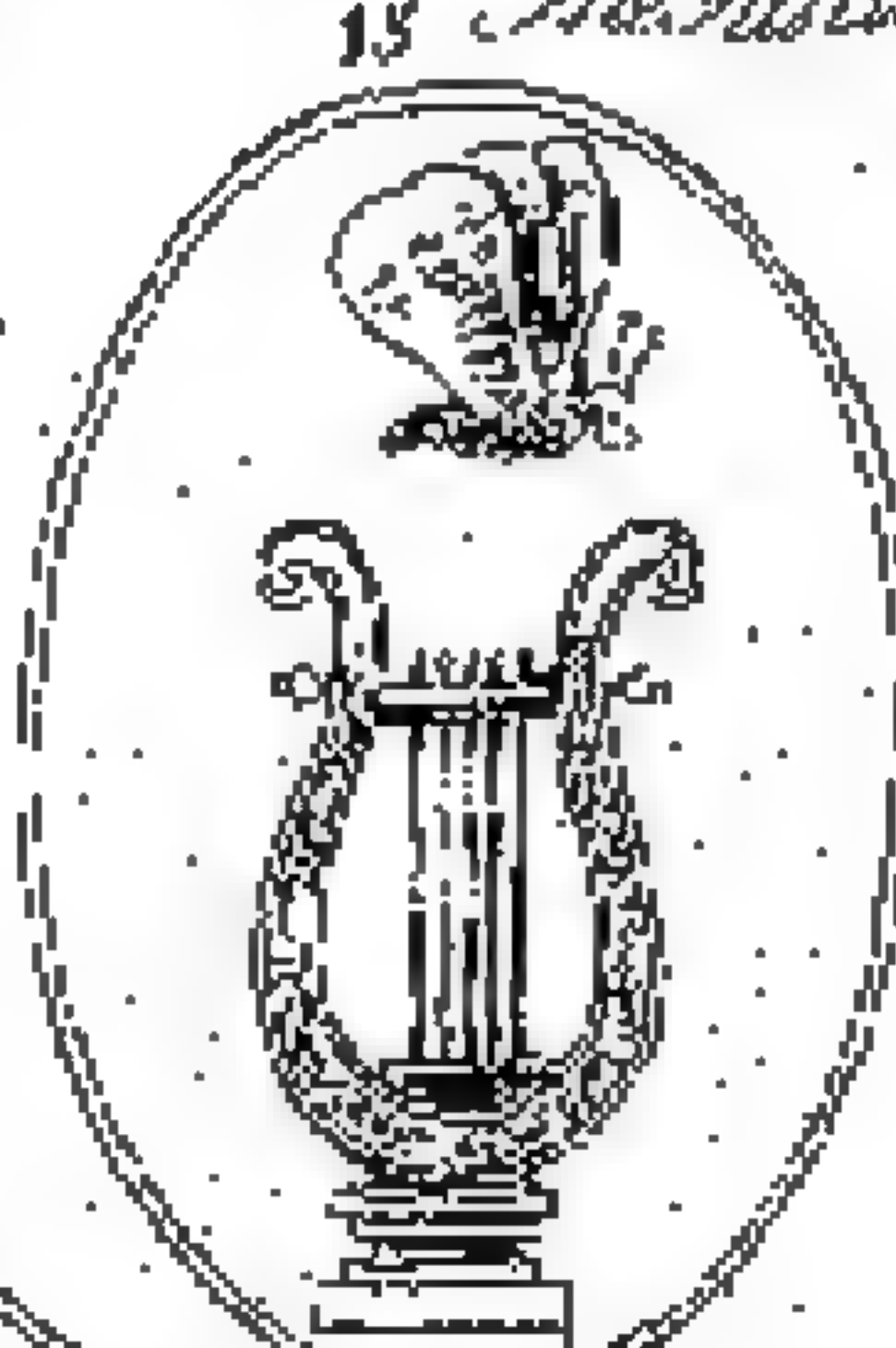
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13 The Justiniani Gallery



Da Crayle



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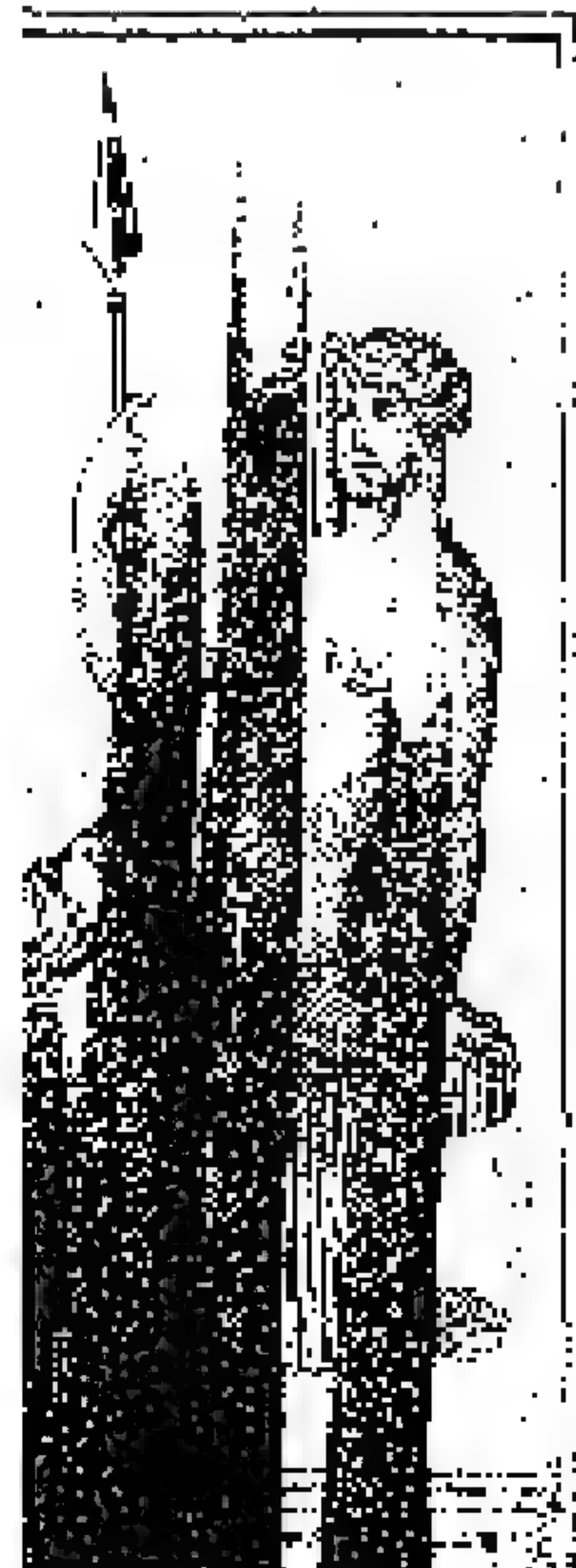
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Platz 6





delivered her to two other Servants, *Sadness* and *Care*, to be tormented. *Custom* often draws us against our Disposition, and forces us to follow the Inclinations of *Venus*, or carnal Love; if we resist, it drags us, as it were by the Hair; or tho' we freely follow an unhappy Disposition, which we know will have very ill Consequences, such as will create Sadness and Care to torment us, yet they notwithstanding, cannot expiate the Sin, unless Penitence and Amendment of the ancient Pagans admitted the Expiation of Sins.

## C H A P. XXV.

- I. *Psyche represented with a Butterfly's Wings. Her Marriage with Cupid.*  
 II. *Cupid and Psyche riding on Centaurs.* III. *Other Figures of the Marriage of Cupid and Psyche.* IV. *Cupid torments Psyche. This is an Allegory, and means the Soul.*

I. **W**E often meet with Images of *Psyche* and *Cupid* in the ancient Monuments; their Marriage is represented there; but the Marbles and Gems do not agree with the History we have related just before. *Psyche* is almost always represented with the Wings of a Butterfly. This Insect, as every one knows, is the Symbol of the Soul, which the *Greeks* call *Psyche*. The first Image which we give of it is taken from a Marble, where *Cupid* and *Psyche* are represented twice over, embracing one another. The three Graces are in the Middle; and two of them hold each a *Cupid* by the Hand. Two other *Cupids* by themselves are at the two Ends of the Marble. Three Vases full of Flowers and Fruits are put in by way of Ornament.

PLATE  
LXI.

II. The next Image<sup>2</sup> is very particular; we see there on one side *Cupid* upon the back of a Male *Centaur* with a large Beard, who is playing upon a *Guitar*; and on the other, *Psyche* upon a Female *Centaur*, who is playing upon two Flutes. Between the *Centaurs* is a *Cupid* holding a Vase: At the two Ends are two other *Cupids* plucking off Branches of Trees.

III. The Marriage of *Cupid* and *Psyche* is differently represented in the following Image. We may observe there the Ceremonies of the Wedding. *Cupid's* Head is cover'd with a Veil, and he is holding a Pidgeon or Turtle-Dove. By his side is *Psyche* cover'd all over with a large Veil, so that nothing is to be seen but her Butterfly Wings. They walk on, side by side, chain'd together. Another *Cupid*, who holds them by the end of the Chain, carries a Torch to celebrate the Marriage. Another, who walks behind *Cupid* and *Psyche*, holds over both their Heads a sort of a Basket full of Fruits. Another, at the opposite End seems to be preparing the Wedding-Feast. This *Psyche* is not always represented under an human Shape; she is often painted like a Butterfly, either just come out of the Corps of a dead Woman, or else hovering about a Skeleton, peck'd by a Bird. Sometimes this Butterfly is fix'd to a Tree, where *Cupid* with a Hammer and Chisel is beating and tormenting it in his usual manner. *Sponius*, upon this Occasion, (*in Miscellaneis*, p. 8.) gives us the following Inscription, taken from a Tomb which is in Spain: *I order my Heirs, that they take care that a drunken Butterfly fly over my Ashes, and that they cover my Bones.* Another *Cupid*, who has a Cloak or Mantle upon his Shoulders, is carrying a Torch, and *Psyche* embraces him. They embrace one another again in the next Image. Another



- 9 *Cupid*, who holds <sup>9</sup> his Bow in one Hand, burns with the other the Wings of the  
 10 Butterfly with a Torch. Another Image gives us <sup>10</sup> the Head of a Woman veil'd  
 like a Matron, and an Hand putting a Butterfly upon her Breast. Several have reason'd upon this Image; but they have said nothing that is much to the Purpose, or that serves to discover the Intention of the Artist.
- 11 IV. *Psyche* upon her Knees, in the next <sup>11</sup> Image, has her Hands tied behind  
 her Back; a certain Mark of the Slavery a Soul is brought to, that suffers it self  
 12 to be subdued by its Passions. Two *Cupids* <sup>12</sup> are holding a Butterfly by the Wings,  
 tearing and tormenting it, in the Figure which follows: It is easy to understand  
 what that signifies; but it is not so easy to say what that wild Boar or Hog does  
 there, that has a Band about his Body. In the Sacrifices call'd *Suovetaurilia*,  
 where they sacrific'd a Bull, a Ram, and an Hog, this last has generally a Girdle  
 upon him of the same nature: But here there is nothing of a Sacrifice in the  
 case, unless we will say, that these *Cupids*, who are tearing the Soul, offer it a Sa-  
 13 crifice to the Dæmons. In the Image that comes after, a <sup>13</sup> *Cupid* is tying *Psyche*  
 to a Tree, and another is holding out a Rod, as going to strike her; a Woman  
 sits by, holding a sort of Distaff. This is an Allegory, which we leave to be ex-  
 14 plained by the more learned; as well as the following, where <sup>14</sup> a Woman bending  
 down holds a Butterfly, and has upon her Back a Worm or Insect, somewhat  
 like a Scorpion; to signify perhaps, that a certain Worm of the Earth, as *Plu-  
 tarch* says, (*Symposiac.* 2.) grows dry, and breaks, and produces a Butterfly,  
 call'd *Psyche*; for, according to *Hesychius*, *Psyche* signifies either the Soul or  
 a Butterfly, which some take for a Symbol of Immortality. It is lying over an  
 15 Harp in the following Image <sup>15</sup>.

## C H A P. XXVI.

*The History of Anteros. His Images.*

I. **A**NTEROS was, as we have said already upon *Cupid*, the Son of *Mars*  
 and *Venus*. ~~*Thetis* told this Goddess,~~ that *Cupid* would never grow  
 up till she had another Son; and therefore she had a Son by *Mars*, whom she  
 call'd *Anteros*, that is, *Anti-cupid*. *Anteros* is generally taken for mutual and  
 reciprocal Love. *Servius*, the Commentator upon *Virgil*, seems to understand  
 it as contrary to Love, or as a Remedy against Love. The *Athenians* erected  
 an Altar to him, and a Statue, which represents him naked, under the Form  
 of an handsome young Lad, holding two Cocks upon his Breast, and en-  
 deavouring to make them peck his Head. *Pausanias* (*in Atticis.* 1. p. 57, 58.)  
 gives an Account of the Building and Adorning of this Altar. *Eros* and *An-  
 teros* signify two *Cupids*, or two Loves, from hence it is, that *Ovid* calls *Venus*  
 the Mother of two Loves.

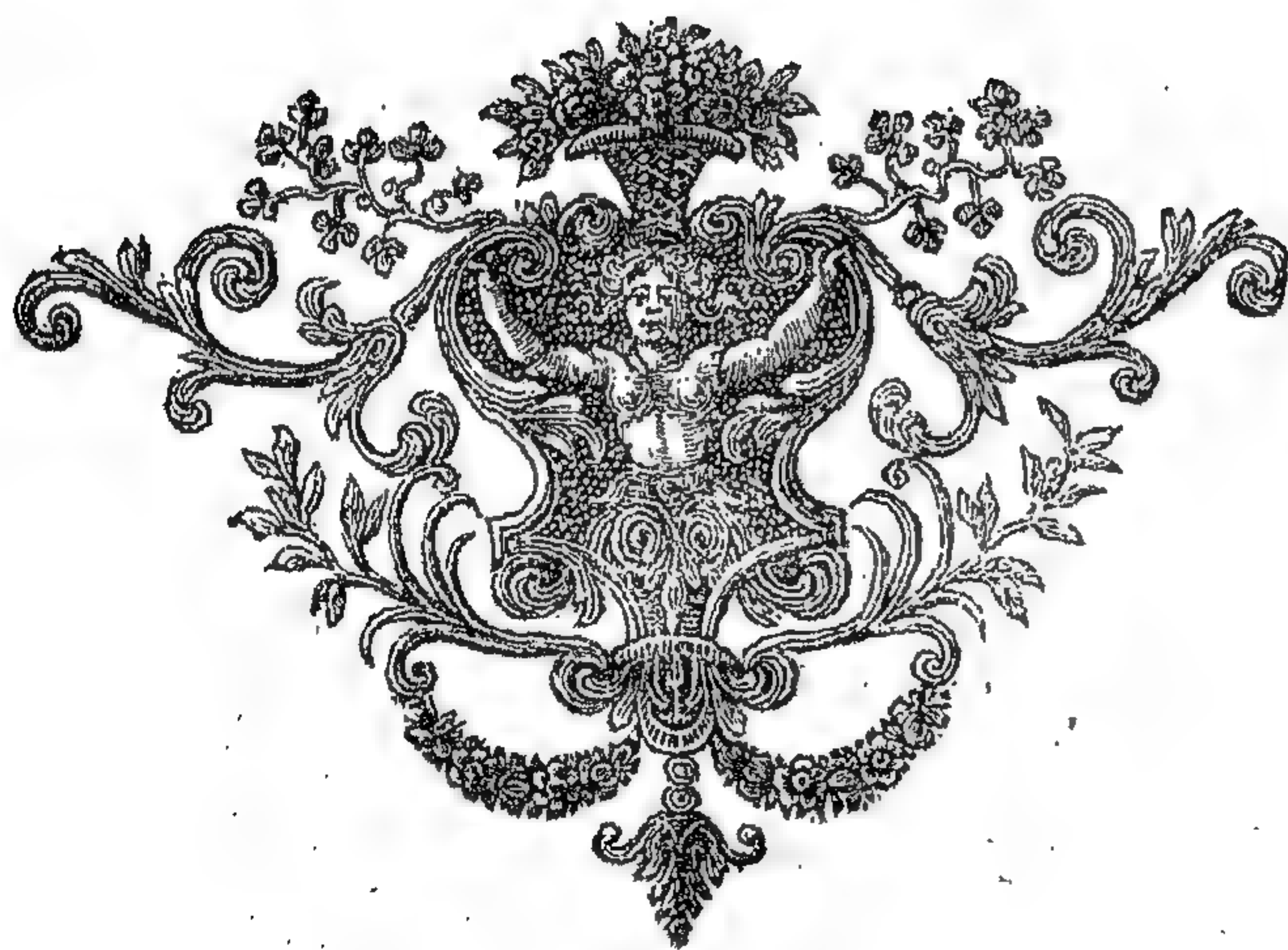
-----geminorum mater amorum.

It is thought that the two winged *Cupids* that draw *Venus's* Chariot in a Medal of  
 the *Julia* Family, are *Eros* and *Anteros*. They are to be seen in other Places play-  
 ing together. *Pausanias* (*in Atticis.* 1. p. 57.) speaks of a Piece of Sculpture, in which  
*Cupid* and *Anteros* were represented: *Cupid* held a Branch of a Palm-tree, which  
*Anteros*



*Anteros* endeavour'd to snatch from him. We have given " the same Figure, published by *Beger* in his *Thesaurus Brandenburgicus*. It explains perfectly well the Passage of *Pausanias*, which we just now mention'd. Another Image of *Anteros*, which we have given already, is so extraordinary, that it would never be taken for him, if the Inscription *ANTEROS* did not shew it. This Image is exactly like a bearded *Hercules*, carrying his Club upon his Shoulder. The Skin that hangs behind does not seem to be a Lion's, as it is in *Hercules*, but a wild Boar's. The Smallness of the Gem, which is a *Cornelian*, undoubtedly antique, hinders us from distinguishing it nicely. This Figure is so different from the Idea we commonly have of *Anteros*, that several rather believe it is the Name of the Graver, and that the Figure represents *Hercules*.

*The End of the First Part.*









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VOL. I. PART II.










## PART II. BOOK I.

Of *Hercules*, *Bacchus*, and other Gods of his Train:

### CHAP. I.

I. *A great Number of Hercules's mentioned by Authors.* II. *The Birth of Hercules.* III. *Juno's hatred of him; she sent two Serpents to destroy him in his Cradle.* IV. *The Names of the Masters who taught him his Exercises.* V. *The Stature of Hercules.*

I.  Wou'd fain know, says *Cicero*, who this *Hercules* is that we adore. Those among the Learned that make deeper Searches into Literature, acknowledge several. The most ancient is he that was born of the most ancient *Jupiter*: For we find also several *Jupiters* in the old *Greek Books*. Of that ancient *Jupiter* and *Lisyte* was born that *Hercules* which had the Contest with *Apollo* concerning the Tripod. The second is the *Aegyptian*, Son of *Nilus*, who is said to have wrote the *Phrygian Letters*. The third is one of the *Dactili Idaei*, and had Sacrifices offered him by the *Cretans* for the Dead. The fourth, Son of *Jupiter* and *Asteria*, Sister of *Latona*, honoured chiefly by the *Tyrians*, who say he had a Daughter named *Carthago*. The fifth is the *Indian*, who is called *Belus*. The sixth is our *Hercules*, the Son of *Alcmena* and of *Jupiter*, but then 'twas of the third *Jupiter*: For we are told, as I shall shew presently, that there are several of that Name.' Others admit but three *Jupiters*, some twelve; *Varro* reckons up full forty three. Besides the *Hercules* mentioned here by *Cicero*, the *Gauls* too had their *Hercules*, whom they called *Ogmion*; of whom see *Lucianus* in *Hercule Gallo*; they thought him the God of *Prudence* and *Eloquence*. They represented him very differently from the common *Hercules*; like an old Man, almost decrepit, very near bald, of a fallow Complexion, and with his Face full of Wrinkles, like an old Sailor; he bore his Club in his right Hand, a Bow in his left, and his Quiver on his Shoulder: From his Tongue hung little Chains of Gold and Amber, with which he drew along a great Multitude of Men that follow'd him willingly; a Symbol of his Eloquence, which no Body could resist.

II. But the *Hercules* most known, of whom almost all the Monuments are designed, and who was honour'd among the *Greeks* and *Romans*, was the Son of *Jupiter* and *Alcmena*, Wife of *Amphitryon* King of *Thebes*. Every Body knows how *Jupiter* imposed upon *Alcmena*, by assuming the Shape of *Amphitryon*: The Poets both ancient and modern have sung of this Adventure. *Alcmena* brought forth Twins, *Hercules* the Son of *Jupiter*, and *Ipheclus* the Son of *Amphitryon*. *Pausanias* (in *Boeot. l. 9. p. 538.*) says, that *Juno* sent Witches to hinder



hinder the Birth; but that *Tiresias's* Daughter cried out that *Alcmena* was delivered, and by that Trick frustrated the ill Designs of *Juno*.

III. Others say, that *Jupiter* having sworn that of two Boys then in their Mothers Wombs, (one the Son of *Sthenelus*, the other of *Alcmena*) he that was born first shou'd obtain the Command over the other; *Juno* hastened the Birth of *Eurystheus* the Son of *Sthenelus*, who was born before the seventh Month. Authors differ mightily about the Hatred which *Juno* bore to *Hercules*: Nay, there are some who tell us that *Pallas* appeased *Juno*, and prevailed upon her so far in behalf of the Child *Hercules*, that she gave him of her Milk, and made him immortal. But the more general Opinion anciently was, that *Juno* hated *Hercules* to the Death. She gave remarkable Instances of it the very Night *Hercules* was born, when she sent two dreadful Serpents into the Cradle where *Hercules* and *Iphiclus* lay, in order to destroy them. *Apollodorus* indeed says, the two Children were then eight Months old; and that, according to *Pherocydes's* Account, it was *Amphitryon* that sent the Serpents into the Cradle, to know which of the two was his Son; that *Iphiclus* fled, and *Hercules* strangled the Serpents; thereby convincing *Amphitryon* that he was the Son of *Jupiter*. *Theocritus* in his *Heraciscus* gives the Story at length, and says the Boys were ten Months old.

PLATE  
LXII.

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3

We must not omit, that according to *Herodotus*, (*lib. 2.*) *Heracles*, which is the Greek Name of *Hercules*, is an *Ægyptian* Word, and that the *Ægyptians* reckoned him in the number of the twelve Gods. He was at first call'd *Heraclides*, says *Ælian* (*var. Hist. l. 2. c. 32.*) but an Oracle having called him *Heracles*, he ever afterwards retained that Name. Here are two Figures of him, in <sup>1</sup> one of which *Hercules*, yet a Child, and sitting, holds a Serpent in both Hands and strangles it. In the other <sup>2</sup> Figure the little *Hercules* is walking, and holds a Serpent in each Hand, and strangles it. If the Carver put but one Serpent in the first Image, 'tis because Sculpture does not always agree with History and Mythology, as we have often observed before. One Marble represents him strangling two Serpents, one in each Hand; and out of those Serpents there seems to proceed four smaller Snakes: We must enquire no other Reason for this but the Sculptor's Whim. A Medal of the *Pedanian* Family, shews a Child strangling a Serpent: It is in all Probability designed for the young *Hercules*. Another Monument <sup>3</sup> represents *Hercules* yet a Child holding the Club in his right Hand, and in his left a Vase; unless it be some other Child pictured thus with the Symbols of *Hercules*.

IV. Young *Hercules* had several Masters. He learnt to draw the Bow of a *Scythian* Shepherd, named *Teutarus*, according to some Authors. Others give him other Masters for this Exercise; *Rhadamanthus*, *Chiron* and *Eurystus*. *Linus* taught him Letters, *Eumolpus* Musick, *Harpalicus* Wrestling, and the other *Gymnic* Exercises; *Autolicus* taught him to drive the Chariot, and *Amphitryon* to manage the Horse; *Chiron* was his Master in Astronomy, and *Castor* taught him to fight armed. According to *Ælian*, (*Var. Hist. l. 3. c. 32.*) *Linus* taught him to play upon a musical Instrument, which was to be touched with a *Plectrum*; *Hercules* striking it out of Tune, *Linus* chid him for it, at which *Hercules* being provoked, gave him a Blow with the *Plectrum* and killed him.

V. He grew to be of a huge Size, and of incredible Strength of Body: Some Mythologists say he was four Cubits and a Foot high; others, that he had three Rows of Teeth. As there is hardly any thing in Mythology but what is controverted, Authors differ about the Size of *Hercules*. *Hieronimus*, quoted by *Clemens Alexandrinus* (in *Protrept. p. 9.*) says, that *Hercules* was of a small Stature; that he had loose, uncomb'd Hair, but great Strength of Body. *Dicearchus*





Maffei



Maffei



Beger



Beger



Montfaucon



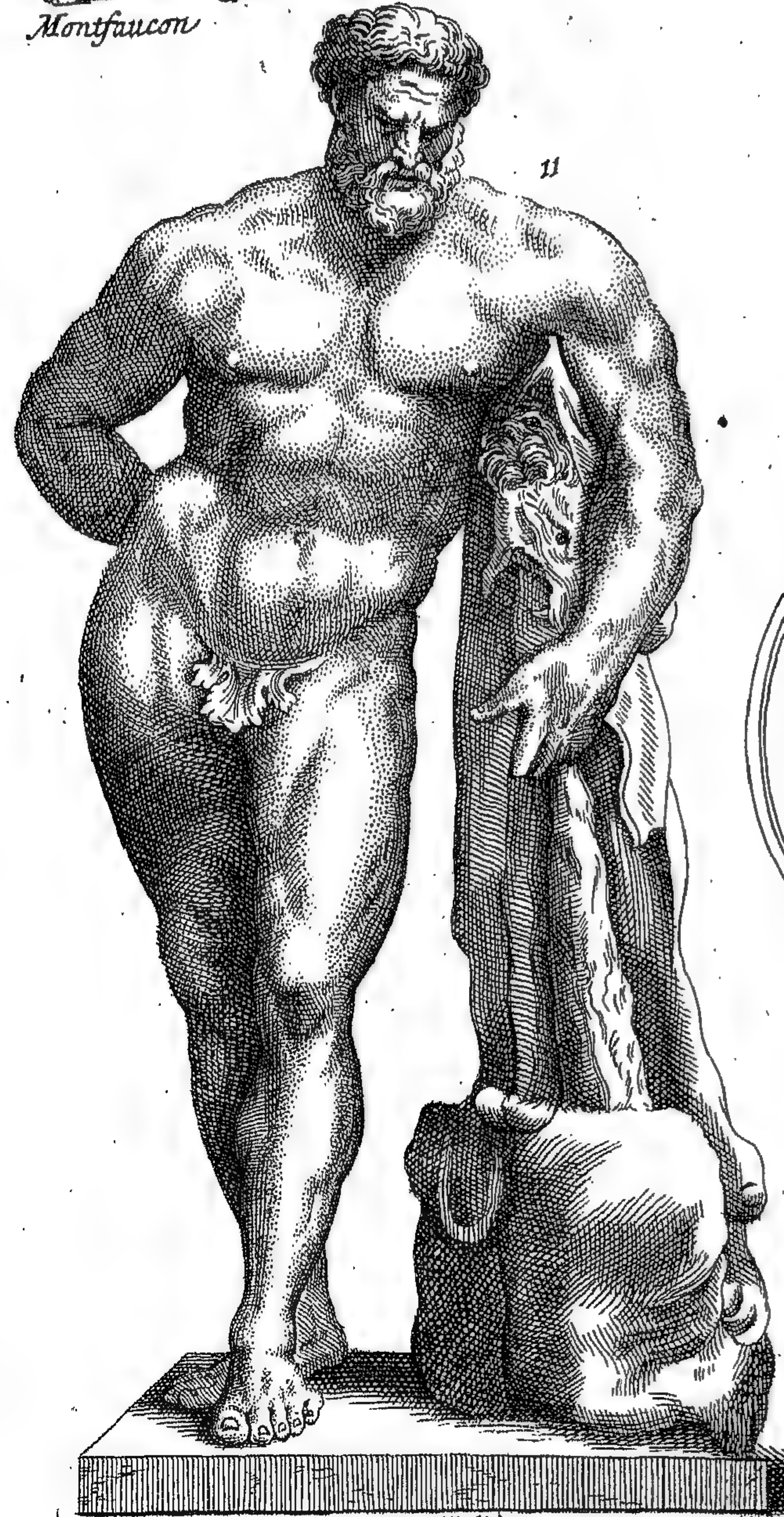
Montfaucon



Bonanni



M. Charlet



Raccolta Maffei



Beger



M. Foucault

Plat. 82



*club* in the same Author says he was of a squat Make, nervous, black, with an aquiline Nose, blue Eyes, and lank Hair. We see him already grown very large, tho' without a <sup>4</sup> Beard, in the following Figure, where he holds a Club. He is also without <sup>5</sup> a Beard in a Gem, which represents only his Head crowned with Laurel. This Laurel shews he had already performed some great Exploit. Tho' one may reasonably doubt whether this be a *Hercules* or no, and whether he that publish'd it for one before was not mistaken.

## CHAP. II.

*I. Virtue and Pleasure present themselves to Hercules when a Youth, under the Form of two Women; he chuses Virtue. II. Hercules obliged by the Fortune of his Birth to obey Eurystheus's Commands. The Manner of representing Hercules, and his Symbols. III. Hercules styl'd Fundanius on an Antique Brass Figure. IV. The Farnezian Hercules.*

*I. HERCULES* being grown up, says *Xenophon* (*Apomn. l. 2.*) retired into a private Place to consider what kind of Life he shou'd apply himself to. Here appeared to him two Women of extraordinary Stature, the one very beautiful, which was *Virtue*, with a Countenance full of Majesty and Dignity, modest in all her Looks and Gestures, and cover'd with a white Robe. The other, which some call *Happiness*, others *Pleasure*, was much plumper, and of a more lively Complexion: Her free Looks, and her magnificent Dress, sufficiently shewed her Character. Each endeavoured to gain him; but at length he resolved to follow *Virtue*: This is thought to be represented in a Figure which we shall give presently, where a young Man sitting is shewn talking with two Women, one dress'd like *Minerva*, the other like *Venus*, with *Cupid* before her. *Minerva* there is taken for *Virtue*, and *Venus* for *Vice*. *Hercules* embraced the Party of *Virtue*, that is, of *Valour*.

*II.* His Birth obliging him, as we said before, to obey *Eurystheus* King of *Mycenæ*, and to execute his Commands; this latter, at the Instigation of *Juno*, set him upon the most difficult and dangerous Undertakings. There is a Gem that seems to represent *Eurystheus* giving *Hercules* his Commands: This is the Opinion of the learned *Maffei*, who gives it only as a Conjecture, and it agrees perfectly well with Probability. But before we proceed to the Labours of *Hercules*, and the Monuments relating to them, which have stood the Injury of Time, let us see the common manner in which he was represented. He is generally pictured with his Club, and the Skin of the *Nemæan* Lion, which was impenetrable, and served him for a Shield. Sometimes he has also his Bow and Quiver; but we find him very rarely with those Arms. Tho' he is usually figured with a Beard, yet we often meet with him without, as in this <sup>6</sup> Figure, out of our Cabinet, where he has the Lion's Skin upon his Head; so that the Skin of the Head, and the Lion's Ears and Snout, appear all at top, and the Claws are tied together before upon *Hercules's* Breast. He is found thus cloathed with the Lion's Skin in several other Monuments, as we shall see hereafter. He probably leant upon his Club with his right Arm; but the Injury of Time has destroyed it. Another <sup>7</sup> *Hercules* without a Beard, out of our Cabinet, leans also upon his Club with his right Hand, and in his left holds a *Cornucopia*. *Hercules*, according to *Photius* (*Biblioth. Coisl. p. 347.*) was often described with



a *Cornucopia* upon his Arm, because he cut off one of *Acheloüs's* Horns, who, to get it again, made *Hercules* a Present of the Horn of *Amalthea*. I had never seen *Hercules* with the *Cornucopia* upon his Arm; but just at the time when I published this little Piece of History out of *Photius*, taken out of the Library of the Bishop of *Metz*, I met with this little Statue, which I bought for the Cabinet  
8 of our Abby. Another young <sup>8</sup> *Hercules* holds in his right Hand a *Patera*, and in his left a Club, with the Spoils of the Lion.

9 III. The <sup>9</sup> *Hercules* taken out of the Cabinet of M. *Foucaut*, bears his Inscription. It is *Hercules Fundanius*, and the little Statue a Vow of *T. Claudius Habitus*. Mention is made of the Temple of *Hercules Fundanius* in *Vopiscus* to the Emperor *Florianus*. Among the Omens relating to the Empire of *Florianus*, he tells us that the Wine with which he was going to make Libation in the Temple of *Hercules Fundanius*, turned to the Colour of Purple. This *Hercules* without a Beard wears a Diadem, and holds his Club upright. He is perhaps in the same Form here as he used to be in the Temple. I should speak more positively, were I satisfied that the Basis whereon is the Inscription, which is unquestionably Antique, was made for the Statue; but I have some doubt thereupon. Another  
10 *Hercules* <sup>10</sup> young, and without a Beard, distinguishable by the Lion's Skin, holds in his left Hand a Globe or an Apple.

IV. *Hercules* is more commonly represented with a Beard. That of *Farnese*,  
11 the finest <sup>11</sup> of all, is a Master-piece of Art: It is the Performance of *Glycon* the *Athenian*, who has immortalized his Name, by putting it at the bottom of this admirable Statue. *Hercules* is here represented leaning on his Club, which is covered with the Lion's Skin. A Medal of *Maximian* represents him much after  
PLATE LXIII. the same manner. The three following are taken from the Cabinet of *Branderbourg*. One <sup>1</sup> crowned with Laurel is in a Posture somewhat like that of *Farnese*:  
2 The other holds in his <sup>2</sup> left Hand the Club and Lion's Skin, and stretches forth his right as to receive something; and the third, <sup>3</sup> also crowned with Laurel, has not the Lion's Skin as before, but a Cloak over his Arm.

### C H A P. III.

I. *The Labours of Hercules by Eurystheus's Command.* II. *His Fight with the Nemean Lion, and the different Opinions about this Battle.* III. *His several other Battles. He marries Megara, and retakes her by Force from Lycus who had seized her.* IV. *He runs distracted and kills Megara, and his own Children.*

I. **L**ET us now come to *Hercules's* Labours. 'Twas by his own Choice that he embraced a hard and dangerous Course of Life. *Virtue* and *Pleasure* presented themselves before him, as we said before, in the Shape of two Women, plainly distinguishable by their Habits, leaving him at Liberty to chuse one of  
4 them. <sup>4</sup> These two Women are in this Figure: *Minerva*, easily known by her Helmet and Spear, is the Image of *Virtue*; and *Venus*, with *Cupid*, is the Symbol of *Pleasure*. *Minerva* offers him Palms, thereby shewing him those which are to be gathered in the way she proposes to him: *Venus* sets before his Eyes the Pleasures of a soft luxurious Life. *Hercules* chuses *Virtue*. By the Fate of his Birth, he is to undertake his Combats and Labours by the Command of *Eurystheus*.  
5 We see them <sup>5</sup> both taken from a Gem, standing near a Column. *Hercules* is receiving his Orders. *Eurystheus*, in a negligent Posture, sets him upon several Labours. II. The





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Patin



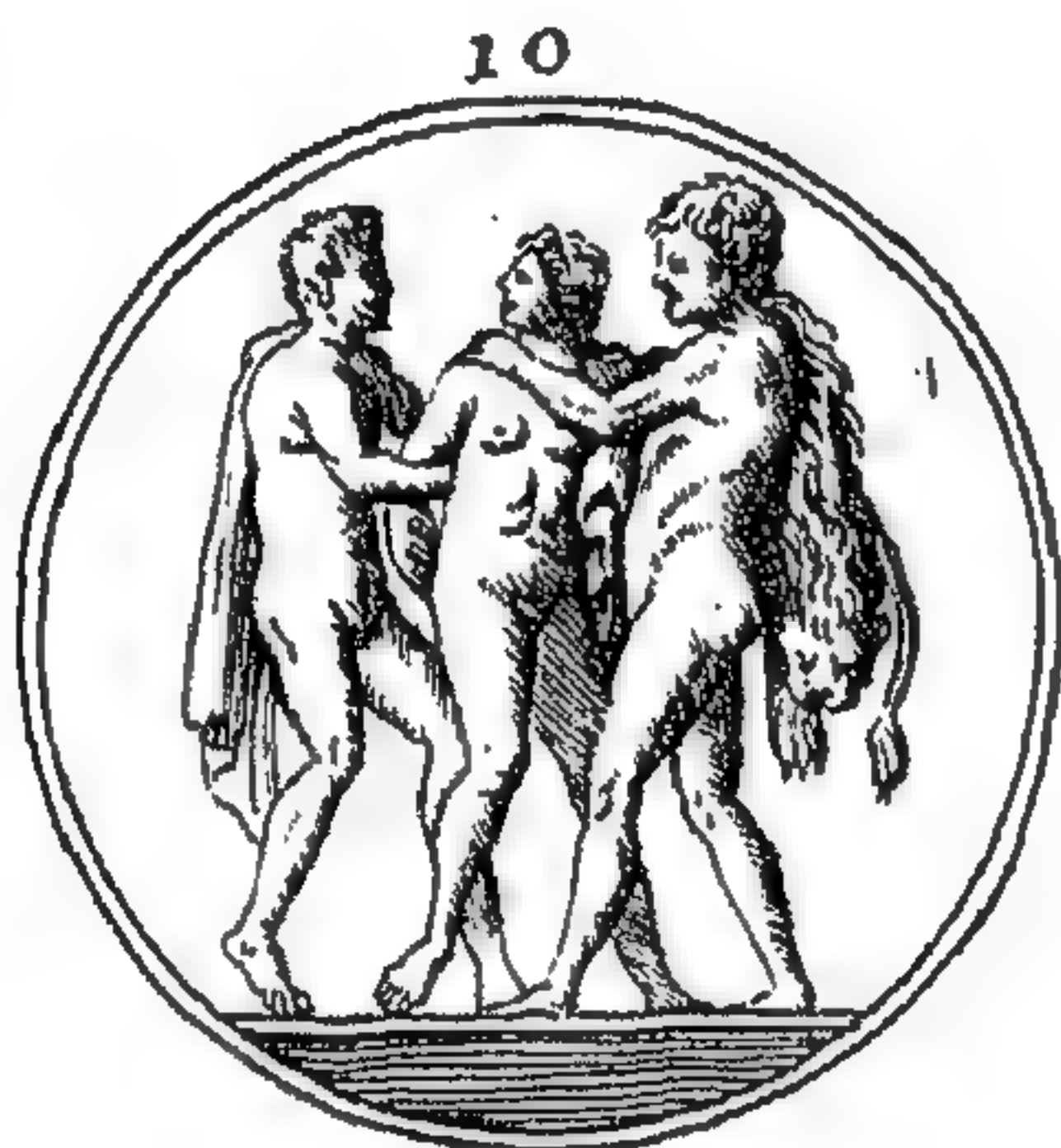
Vaillant



Gorlaeus



Maffei



Beger



Maffei



Maffei



II. The first is his Combat <sup>6</sup> with the Lion, sent by *Juno*, and called the *Nemæan* or *Cithæronian* Lion, which was invulnerable, and committed great Ravages in the Country. *Hercules* sent, as some say, at sixteen Years of Age by *Amphitryon* to keep his Flocks, attacked this Lion; he exhausted his Quiver against that wild Beast, whose Skin was impenetrable; he broke his Club about him, tho' covered with Iron, or as others say, all of Iron: And at last, after having made all these Efforts in vain, he seized upon the Beast, tore him to pieces with his Hands, and stript off the Skin with his Nails, which afterwards served him for a Shield, as we have already said. Some distinguish the *Cithæronian* Lion from the *Nemæan*, and tell us that the *Cithæronian* was killed by *Hercules* first. Be this as it will, here is the Representation of *Hercules's* Combat with the Lion, wherein we may observe that *Hercules's* Club is behind him whole, and not broke in the Fight: But what is yet more singular is, that *Hercules*, when he kills this Lion, has another Lion's Skin upon his Shoulders, with the Claws hanging down behind his Back. And indeed *Hercules* is said to have killed three Lions at different times, namely the *Heliconian*, the *Lesbian*, and the *Nemæan*, to which, according to some, we must add the *Cithæronian*. But for making the Sculptures agree with the Fable, is what cannot be done, as we have already frequently observed. This Combat of *Hercules* with the Lion is again <sup>7</sup> represented in a Gem. The Club is behind him, as above. He is here described Young. The Lion flies upon him, and he has not yet seized hold of his Throat, tho' he has laid down his Club, as in the foregoing, and the two next. He strangles the Lion in that which follows: Behind the Lion is, as I take it, a <sup>8</sup> *Corymbos*, or the Case of his Bow, which we shall meet with again hereafter. In another <sup>9</sup> Figure, while *Hercules* is strangling the Lion, a *Victoria* places a Crown of Laurel upon his Head.

III. We omit the Story of the fifty Sons that *Hercules* had in one Night, by as many Daughters of *Thespius* King of *Bœotia*; or, as others have it, one and fifty by nine and forty Sisters, if it be true that one of the fifty kept her Virginity, and two of them brought forth Twins. *Hercules* signalized himself very much in the War against the *Minyans* and their King *Erginus*, whom he slew in Fight, defeated all his Troops, took *Orchomenus*, destroyed the Town of the *Minyans*, and burnt the Palace of their King. *Creon*, King of the *Thebans*, being freed from the Fear of the *Minyans*, gave his Daughter *Megara* in Marriage to *Hercules*, who had several Children by her. But being absent upon some Expedition, or, as some say, being in his Descent to Hell, *Lycus* killed *Creon* King of *Thebes*, possessed himself of his Dominions, and offered Violence to *Megara*, *Hercules's* Wife: The Hero returned just upon these Transactions, recovered *Megara* out of the Hands of *Lycus*, and punished the Villain for his Crimes. Some place this Story in his earliest Youth, and even before he married *Megara*; which does not disagree with the Gem <sup>10</sup> which we here give the Figure of, where he is represented without a Beard, (as an ingenious Man who saw the Stone it self believed) recovering *Megara* out of the Hands of *Lycus*.

IV. *Eurystheus*, jealous of the Glory and noble Exploits of *Hercules*, sent for him, and ordered him other Labours both dangerous and difficult. *Hercules* was rebellious; but *Jupiter* interposing to oblige him to obey *Eurystheus's* Commands, *Hercules* fell into a profound Melancholy: *Juno* changed it into Madness; he murdered the Children he had by *Megara*, thinking he was killing his Enemies. Authors vary in their Accounts of this Fact; it would be but time lost to endeavour to reconcile them. *Hercules* being recovered of his Phrensy, went to dwell at *Tirynthus*, according to an Order from the *Delphic* Oracle. It was then that he changed his first Name of *Alcides* for that of *Hercules*. The same Oracle told him



him that he was to be for twelve Years together obedient to the Laws and Commands of *Eurystheus*, and that then he should be admitted into the Number of the immortal Gods. It is not till after his Madness, that some place the first Expedition he undertook by *Eurystheus's* Orders, which was the Combat with the Lion mentioned before.

## C H A P. IV.

I. *The Fight with the Hydra of Lerna.* II. *Hercules swallowed by a Whale.* III. *He catches the Deer with golden Horns.* IV. *He becomes formidable to Eurystheus, who sends him to take the Erymanthian Boar.* *The Battle with the Centaurs.* V. *He cleans Augeas's Stable, and kills him and Lepreas.*

I. **T**HE next was his Combat with the *Hydra of Lerna*, a Monster with several Heads; some say seven, others nine, others fifty. When one was cut off, as many more sprung up as remained after that Blow, unless Fire were applied to the Wound. This Monster's Poison was so malignant, that an Arrow dipt in it gave inevitable Death. This *Hydra* committed incredible Waste all over the Country, and among the Flocks. *Hercules* mounted a Chariot to fight him, and *Iolaius* served him as Charioteer. A Crab came to the *Hydra's* Assistance; *Hercules* crushed the Crab, and slew the *Hydra*. Some think this Exploit was not allowed by *Eurystheus* for one of the twelve Labours which *Hercules* was to undergo, because *Iolaius* assisted him in the Performance of it.

II. I cannot be positive that the next " Figure representing *Hercules* without a Beard, and crown'd with Laurel, standing near a Monster, is designed for *Hercules* and the *Hydra*. The Monster here pictured, says *Beger*, seems to require a different Explication. It is not a Dragon, as is plain not only from the Waves which are at his Feet, but also from the Form and Capaciousness of his Breast and whole Body. He is more like the *Jonas's* Whale, which is figured in the Subterraneous *Rome*. And indeed some Ancients say that *Hercules* too was devoured by the Whale which guarded *Hesione*, and that he remained three Days in his Belly, and at last came out bald. This Fable may perhaps be an Imitation of the Story of *Jonas*, and is perhaps what is expressed in this Figure.

III. A Hind, with brazen Feet and golden Horns, kept its Haunts upon Mount *Mænalus*. She was so swift of Foot, that no Body could catch her. *Hercules* was sent to take her; he would not kill her, because she was consecrated to *Diana*. She gave *Hercules* a good deal of Trouble in the Pursuit; but at length she took towards Mount *Mænalus*, and was caught in crossing the River *Ladon*. *Hercules* carried her upon his Shoulders to *Mycenæ*.

IV. *Hercules* was grown so formidable to *Eurystheus*, that notwithstanding the Power he had over that Hero, he durst not appear before him. He had prepared a great Brass Tub to hide himself in, in case of need. He would not suffer *Hercules* to come into his City: The Monsters he brought were kept without the Walls, and *Eurystheus* sent him his Orders by *Copreus* the Herald. The next Command that *Hercules* received was, to bring to *Eurystheus* the *Erymanthean* Boar, so called from Mount *Erymanthus*, where he was whelpt. In going to this Expedition, he took up a Lodging with *Pholus*, who received him hospitably, and gave him admirable Wine. The *Centaurs* smelling the Odour of it, ran to take it away from *Pholus*, some armed with great Trees, Roots and all; others



others with huge Stones, and others with Axes: The Fight was bloody, many of the *Centaurs* were slain on the Spot. *Pholus* paid them the last Duties of Burial, as if they had been his Relations. An Arrow drawn out of the Body of one of the *Centaurs* wounded him in the Hand; he died some Days afterwards of his Wound. *Hercules* made magnificent Funerals for his Friend, and buried him in a Mountain, called afterwards *Pholoe*, from the Name of *Pholus*. This Combat with the *Centaurs* is expressed, tho' in a very gross manner, in a certain Monument; but not knowing where the Design was copied from, we durst not give it here. After this Fight with the *Centaurs*, *Hercules* took the *Erymanthian* Boar, which he found buried in the Snow, and brought him bound to *Eurystheus*. It is probably this *Erymanthian* Boar, which we find on the Reverse of a Medal of *Gallienus*, with this Inscription, *Herculi conservatori Augusti*; To *Hercules* the Preserver of *Augustus*. Beger, 2. 744.

V. The next Command that *Hercules* received was, to go and clean the Stable of *Augeas* King of *Elis*, and to remove all the Dung in one Day. It was a Stable for three thousand Oxen; it seemed impossible to do so much in so short a time. *Augeas* promised *Hercules* to give him the tenth Part of his horned Cattle, if he could empty this Stable in a Day. He meant this Promise to *Hercules* only as a Banter, not believing it possible he should perform it. However *Hercules* clear'd out the Stable by the time appointed, and called upon *Augeas* to execute his Promise. *Augeas* denied that he had promised any thing: *Hercules*, who was not over-patient, pierced him with his Arrows, and assisted *Phileus* the Son of *Augeas*, who did not approve of his Father's Treachery, to establish himself King of *Elis* in his room. The Ancients differ very much both as to *Augeas*'s Person, and to his Contest with *Hercules*: But these Difficulties arise in almost every Point in general. With the Spoils of *Augeas* and the *Elians*, *Hercules* instituted the *Olympic* Games, consecrated to *Jupiter Olympius*, which were afterwards continued every four Years: He himself was at the first, and challenged all that came. *Eurystheus* would not reckon the Pains *Hercules* had taken to clean out *Augeas*'s Stable for one of the twelve Labours, because he undertook it with a Prospect of Gain.

*Lepreas*, the Son of *Glaucon* and *Astydamia*, had plotted with *Augeas* to bind *Hercules*, when he came to demand the Reward of his Labour, according to *Augeas*'s Promise. From that time *Hercules* sought an Occasion of being revenged; but *Astydamia* reconciled *Lepreas* and the Hero. After this Reconciliation, *Lepreas* disputed with *Hercules* which could play best at Coits, which could draw most Water in such a time, which could soonest eat up an Ox of equal Weight, and which could drink most; Exercises worthy of a Hero! *Hercules* was Conqueror in all. At last *Lepreas*, blinded with Wine and Fury, having defied *Hercules* to single Combat, was slain in the Engagement.





## C H A P. V.

*I. Hercules drives away and kills the Birds of the Lake Stympbalus. II. He takes a mad Bull: III. And the Horses of King Diomedes. IV. Hercules's War with the Amazons, and other Battles. V. His Expedition against Geryon. He erects the Pillars called afterwards by his Name. VI. Other Fights of Hercules.*

**I.** A Number of cruel and voracious Birds, that devoured Men, kept their Haunts about the Lake *Stympbalus* in *Arcadia*, from whence they were called *Stympbalides*. *Hercules* being sent to drive them away, killed them with his Arrows; or, as some will have it, drove them away from the Lake, by the great Noise he made with a brazen *Crotalum* or Cymbal made by *Vulcan*, which *Pallas* gave him for that purpose. A Marble represents *Hercules* killing a *Stympbalis*, which is a Bird with a long Beak, somewhat like the *Ibis*. We shall give the Figure of the *Stympbalides* by and by. Others say that these *Stympbalides* were not Birds, but Daughters of one called *Stympbalus*, and that *Hercules* slew them, because they refused him Hospitality. Some tell us that the *Stympbalides* which *Hercules* killed had Beaks and Claws of Iron. We shall say more of the *Stympbalides* under the Article of *Syrens*.

**II.** The Gods, incensed against the *Greeks*, often sent wild Beasts to chastise them: Such were the *Parnassian* and the *Nemæan* Lions; such were the three Boars, the *Calydonian*, the *Erymanthian*, and the *Crommyonian*: Such also was that dreadful Bull sent, according to some, by *Neptune*, and, according to others, by *Minos*, that breathed Fire out of his Nostrils, made terrible Havock, and devoured great Numbers of People. *Hercules* being sent by *Eurystheus* to take him, brought him to him; but being consecrated to the Gods, he let him go again. The Bull fell again to committing great Disorders about *Marathon*. The beautiful *Hercules* which we shall shew presently, taken out of the Cabinet of Father *Kirker*, relates to this Fable. Leaning upon a Column he holds a Club upon the Head of a Bull, which probably is no other than that which he overcame, and brought it to *Eurystheus*. The same appears again in a Medal of *Commodus*.

**III.** *Diomedes* King of *Thrace*, Son of *Mars* and *Cyrene*, had wild and cruel Horses, which he fed with human Flesh; giving them such Strangers as he could catch to devour. *Eurystheus* commanded *Hercules* to go take those Horses and bring them to him. *Hercules* went, took *Diomedes*, whom he threw to be devoured by his own Horses; he then brought them to *Eurystheus*, and let them loose upon Mount *Olympus*, where they were tore to pieces by the wild Beasts: Others say he did not bring them to *Eurystheus*, but that he slew them upon the Spot.

**IV.** *Eurystheus* afterwards ordered him to fetch him the Belt of *Hippolyta* Queen of the *Amazons*, in order to give it to his Daughter *Admeta*. *Hercules* embarked, came to the Country of the *Amazons*, slew *Mygdon* and *Amycus*, Brothers of *Hippolyta*, who disputed his Passage, gave *Bebrycia* to *Lycus* his Companion in this Voyage, who afterwards called her *Heraclea* in Honour of *Hercules*. Being arrived at *Themiscyra*, he defeated the *Amazons*, slew part of them, took others Prisoners, put the rest to flight, and gave their Queen *Hippolyta* to *Theseus*. At his Return he freed *Hesione* the Daughter of *Laomedon*, who was exposed to the Sea-Monster. *Laomedon*, who had promised him some fine Horses, having broke his Word, he killed him, took *Troy*, and gave *Podarces*, afterwards





Maffer



Maffer



Choul



Tristan



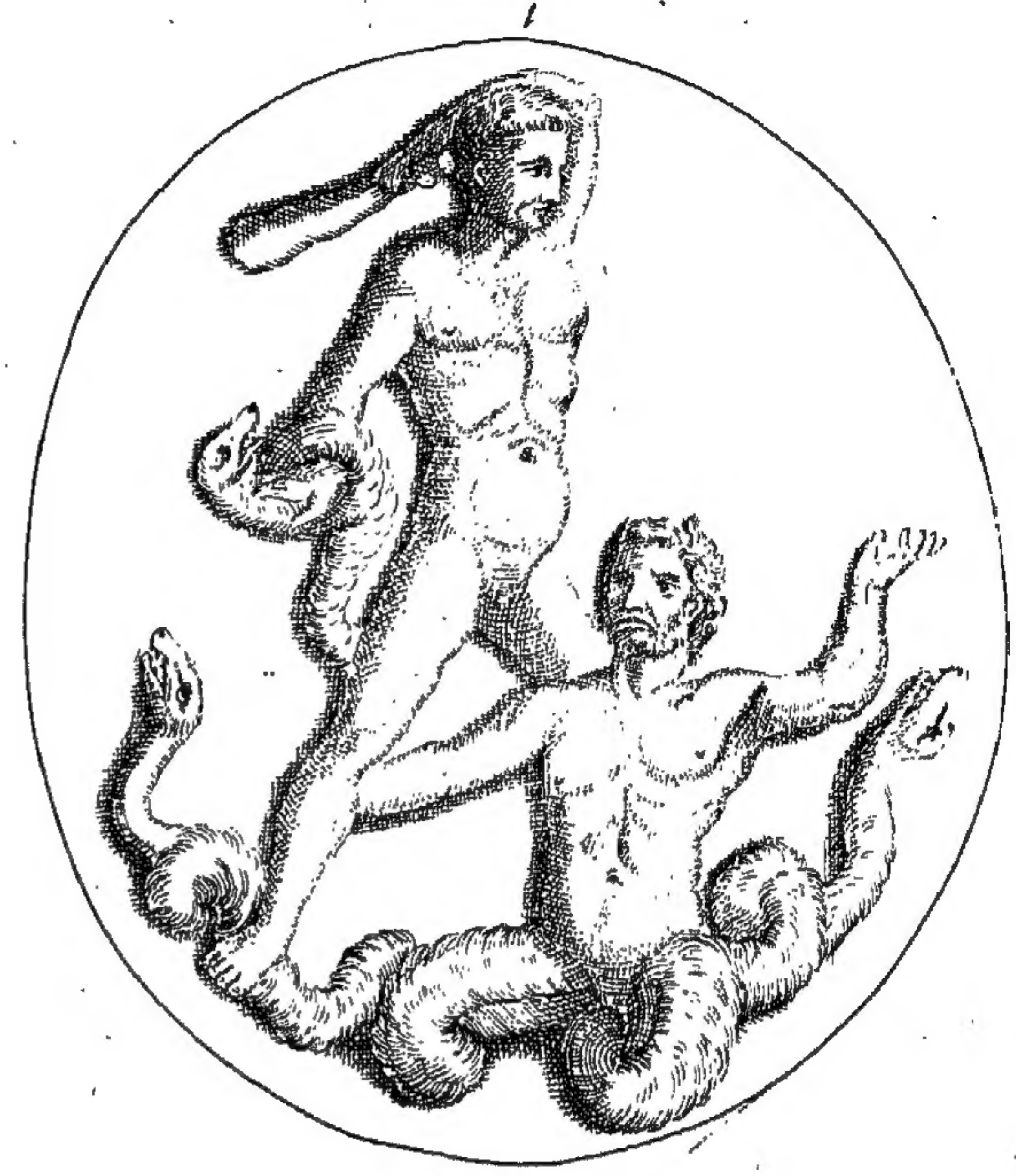
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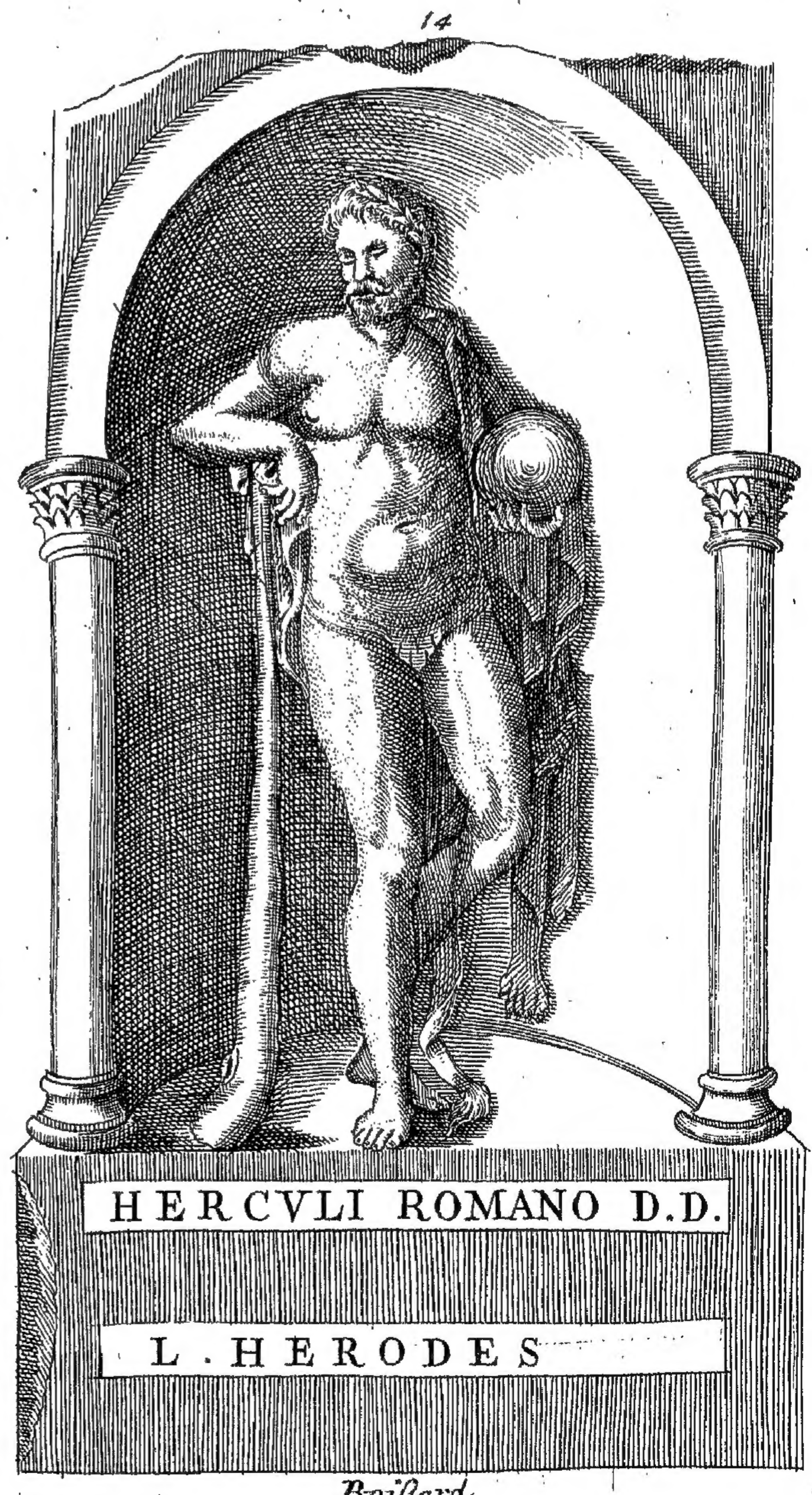
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HERCVLI ROMANO D.D.

L. HERODES

Boissard